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1955



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THE R.C.M. MAGAZINE

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"The letter killeth, but the Spirit giveth life."

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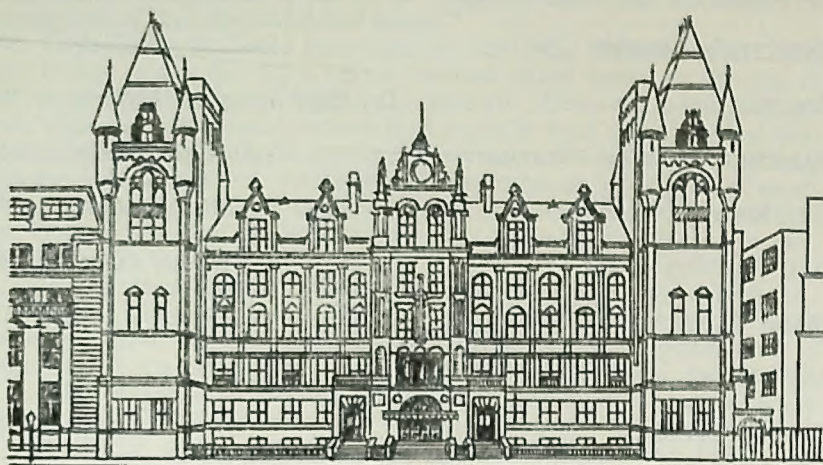
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THE R.C.M MAGAZINE



Gillan Ashby

"The Letter killeth but the Spirit giveth Life"

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THE R.C.M. MAGAZINE

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CONTENTS

	PAGE
R.C.M. UNION AND MAGAZINE	<i>Inside front cover</i>
EDITORIAL	55
DIRECTOR'S ADDRESS	<i>Sir Ernest Bullock</i> 56
SIBELIUS	<i>Dr. Ralph Vaughan Williams</i> 58
PAINTING VAUGHAN WILLIAMS	<i>Sir Gerald Kelly</i> 61
THE BELLOWS BLOWER	<i>Elizabeth Cole</i> 62
ALL THE NICE GIRLS	<i>Donald Elliott</i> 66
FIFTY YEARS AGO	70
JOHN HARE	71
OXFORD LETTER	72
CAMBRIDGE LETTER	73
THE ROYAL COLLEGIAN ABROAD	74
HONOURS	75
R.C.M. UNION AND STUDENTS' ASSOCIATION	76
THE UNION "AT HOME." VISITORS FROM ABROAD	77
MARRIAGES, BIRTHS, DEATHS AND OBITUARIES	78
BOOKS RECEIVED	80
MUSIC RECEIVED	81
CONCERTS : SUMMER TERM	82
DRAMA AND OPERA	85
G.R.S.M. AND A.R.C.M. RESULTS. 1955 AWARDS	86
NEW ENTRIES AND RE-ENTRIES, ETC.	88
CONCERT FIXTURES : CHRISTMAS TERM	<i>Page 3 of cover</i>

EDITORIAL

THE OTHER PLACE

FIFTY years ago, on November 2, 1905, Sir Alexander Mackenzie strode up the steps of the Royal College of Music—not by mistake, let it be said at once, but by invitation. To-day, the presence within our precincts of the Principal of the Royal Academy, welcome as it always will be, causes us, maybe, a little speculation but certainly no surprise. This was not so in those early days and would not have been so now but for those initial and mutual efforts of Director and Principal; for, to quote Sir Hubert Parry: "The College must have looked like a young and aggressive upstart, liable to be uncomfortable and distasteful to supporters of the old-established house."

Fortunately, the more Parry saw of "old Mac" the better he liked him: thus it was that Sir Charles Stanford stood down, at the first of the term's two orchestral concerts, whilst Sir Alexander conducted his own Canadian Rhapsody—which had recently been given its first performance at a Royal Philharmonic Society concert—in College's proudly gleaming, four year old concert hall. The occasion gave great pleasure in many quarters and this magazine, in an ecstatic outburst, likened it to the *Entente Cordiale* established that very same year between England and France.

It was, moreover, an *entente* thrice established by Sir Alexander; for he was thirty-six years Principal of the R.A.M.—a period which embraced seven years of Grove's directorship, the whole twenty-three of Parry's and six of Allen's. Sir Hugh it was who used to say that "R.A.M." stood for "Remember Alexander Mackenzie"; so that it was little wonder when Sir Alexander became the first non-member of this College to be made a Fellow of it. (Was it not also Sir Hugh who suggested, for the farewell dinner to a certain Registrar, the motto "Ave-ling atque Vale"?).

To-day, these two great institutions have many ties in common and these can but be strengthened by the fact that both the retiring and the newly appointed Principal of the Academy is a College man. That a state of friendly rivalry, however, happily still exists is revealed by the piquant remark (made in their Journal) that these gentlemen "did not enjoy the advantage of an Academy education." We note, with regret, that no mention is made of *where*, in fact, their education *was* procured: but that it was a good one seems self-evident.

House journals have, in the main, to concern themselves with what may be called parochial matters; but there are occasions when these deserve a wider circulation. The June number of the R.A.M. Magazine is a case in point; for there we read of the establishment of a worthy memorial to Sir Henry Wood and also of Mr. Craxton's impressions of the Fifth Chopin Competition in Warsaw, where he formed one of the jury. Of these two subjects, the first is more our concern than we might think; for, though Sir Henry trained the R.A.M. First Orchestra for no less than twenty-one years, he had previously been sounded by Sir Hubert Parry, who wrote to him: "I have an ambition that you will, when the right time arrives, direct our orchestra." Those who hold Sir Henry in the highest regard, and which of us does not, will find nine of his own paintings in oils—dating from "Apples" (1880) to "Trees" (1933)—together with Frank Salisbury's own replica of his famous painting of Sir Henry in the National Portrait Gallery, hung in Room 11 at the R.A.M. This attractive waiting room, near the main entrance, also houses personal

possessions such as Sir Henry's Order of the Companion of Honour and his Royal Philharmonic Society gold medal ; whilst Donald Gilbert's bronze bust has been placed on the concert platform of Duke's Hall.

The second subject is also of wide interest. In these days of lessening tension, sincere dare we hope and not merely tactical, it may be well to avoid the term "iron-curtain" ; without laying too great a stress upon the nature of the material (a tartan curtain even, was mentioned recently apropos the Edinburgh Festival !) it was encouraging to see this artificial barrier drawn aside so that pianists from all over the world might go to Warsaw and enter into competition. Mr. Craxton sums up our comparative lack of success by saying : "it convinces me that our students will have to work very much harder, especially at their technical studies, if they can ever hope to compete with any success on the international standard." Words our young pianists must certainly take to heart, particularly when we consider that, of the two ex-Collegians among the finalists, one was five and the other eight years older than the average age of the four leading pianists. Less to be taken to heart, however, is Mr. Craxton's statement that this quinquennial competition, first held in 1927, was interrupted by the *German* invasion of Poland. Are we so soon to forget the shameful *partitioning* of September, 1939 ?

We have chosen to refer to this particular number of the R.A.M. Magazine because we believe there may well be, from time to time, further matters of mutual interest which may be touched upon by the one or the other of us and, in this way, brought to the notice of both. Above all, this issue, as its Editor remarks, "brings news of momentous changes at the Academy." Sir Reginald Thatcher is being succeeded by Dr. Thomas Armstrong as Principal, whilst Mr. Gurney Parrott is to be followed as Secretary by Mr. Stanley Creber. These are, of course, changes of great moment and we are confident that all readers of this Magazine would wish us to say "*bon voyage*" to the Royal Academy as it sets its course anew with these fresh and trusty hands at the helm.

DIRECTOR'S ADDRESS

SEPTEMBER, 1955

AT the start of a new academic year, it is my great pleasure to welcome you all to College. A special word of welcome is given to new students, and I would like to give them encouragement to throw themselves wholeheartedly into the work of preparation for the profession which they have chosen. To older students, I say : "Be not weary of well doing," but strive more and more to improve any weaknesses which have come to notice. It has been suggested that each one of us is capable of 75 per cent more effort to improve ourselves. Perhaps this is an optimistic estimate, but nevertheless, whether the percentage quoted is correct or not, the challenge remains.

Before looking forward, let us look back at the recent vacation. Summer holidays bring rest, relaxation and a change of routine. I do not suppose any of us can complain of the weather this summer, which has been truly delightful. Some probably spent time abroad exploring another country, enjoying its scenery and its life : others no doubt went to the seaside or the country : and some others perhaps stayed at home. But whatever the choice, all these activities offered a beneficial change. Speaking for myself, after the stress and strain of a year's work, with its numerous nervous excitements and irritations, together with the necessity

of constantly making decisions both trivial and far-reaching in importance. I find it imperative to experience an entire change of occupation in order to regain sanity. I spent part of the time this summer furiously digging up weeds and roots, clearing the earth of undesirable vegetable matter, cutting grass and hedges, painting doors, windows and drainpipes of our cottage, meditating at the same time on how much of one's life is spent in getting rid of obstructions, obsolete matter and generally refurbishing and freshening up the more endurable things of life. After about ten days in the country, I returned to College to see how things were progressing. I found a hive of activity. Workmen were installing the new heating system in the Concert Hall and Theatre : alarm bells were being put in : new gas cookers were fixed in the kitchen, and one new kitchen sink was in place and another still required : the main water pipe was finished and connected, with hose pipes attached : and arrangements were well in hand for replastering part of the Concert Hall. I could not help thinking how true was the statement I made at the beginning of last summer term, when I said that this building had now reached an age when repairs and renovations were constantly needed.

But not only did I find the building being repaired, but the pianos in the building were receiving attention. The majority of the pianos belong to the College, and each year a considerable sum is spent on repairs and upkeep generally. Ordinary wear and tear is expected and accepted, and with reasonable care all should be well. But to hammer out a full blooded piano concerto on a small upright piano in a small room, playing in the grand manner more suited to the Concert Hall against a large orchestra, not only shows a lack of musical perception but is rough on the piano. If any of you are tempted to treat a piano in this way, I hope you will resist the temptation. No doubt many of you will think I am an old fogey when I suggest that unmusical noise is one of the menaces of the present day, and most unfortunately we are learning to tolerate it. But I look forward to the time, when, at a turn of the wheel of fashion, beauty of tone will be more appreciated and subtle musical sensitiveness will be more respected.

Similarly, I would ask you to take care of other musical instruments, furniture and furnishings belonging to the College. Costs for current purposes are heavy these days, and in addition new equipment is urgently needed, yet under present financial circumstances these needs can only be supplied by degrees, thus spreading the cost over a number of years.

In these days many are thinking of education, and we are particularly concerned with musical education. Reading educational periodicals, books on education, lectures and discussions often leaves one bewildered rather than enlightened. So many theories are expounded, so many methods are advocated, often rather contradictory, that it is not easy to find the road to heaven. FitzGerald's Omar Khayyám is now not in fashion, but one stanza puts the point in a nutshell :

" Myself when young did eagerly frequent
 Doctor and Saint, and heard great Argument
 About it and about : but evermore
 Came out by the same door as in I went."

The truth as I see it, is that there are many roads leading to heaven, they are often devious and hard to find but they all demand from the individual discipline, hard work and endurance.

Training in music is a highly individual matter and every student must finally work out his own salvation, by practising all the branches he tackles so that he can do everything musical instinctively and without

apparent effort, by broadening his musical knowledge and by developing a cultivated musical mind. I have no pet theories and methods to put before you, because these would merely add to any confusion of thought that might already exist. There are however two points I would like to stress, (a) make an attempt to get some order in your work, and (b) try to stimulate your curiosity in all things musical. I am well aware that too much order is apt to develop a one-track mind and narrow the outlook, and too great a curiosity is apt to lead into unimportant side issues and swallow up precious time and energy, but the two, rightly used and kept in proportion, will react on one another and square things up.

Orderliness in your work will give you something definite to do, and like the good student you are, you will do it with all your might and do it well. For example, learning to practise now that you have plenty of time in which to do it is important, so that later in life, when time is limited, you will be able to do as much in an hour as many other people would take three or four hours to do. Similarly, if you form the habit early of setting aside time daily for sight reading, keyboard harmony, score reading, transposition and such like studies, you will find they have no terrors for you when you are called upon to perform before others.

Again curiosity will make you interested in what other students are doing, you will talk to them, play with them, make friends with them and get to know them well. College musical activities alone can stimulate curiosity to a large extent, if you will make the most of the opportunities, apart from the musical life of this great city, which can add still more. The chief thing is to keep your curiosity alive and active, and take full advantage of what is offered. Of a lack of curiosity I could give many examples, but let me recall one. When I taught here one day a composition professor asked me if he could bring two pupils, who had written organ pieces, to see the organ being played. Naturally I said I should be delighted, but obviously I enquired the reason. He replied: "They have only written two notes for the pedals, and I discovered they had a harmonium in mind, and evidently thought that the two pumping pedals of the wind jammer played dominant and tonic." I never could bring myself to believe the old tag that curiosity killed the cat, but if a cat has nine lives the loss of one would not be fatal nor matter much. Curiosity controlled by an orderly mind is desirable and worth cultivating, and I hope you will act on this advice.

One last word, work hard in an orderly fashion combined with a healthy curiosity, and by so doing you will help the art of music, and incidentally yourselves and those teaching and helping you.

SIBELIUS

By RALPH VAUGHAN WILLIAMS

SIBELIUS never writes wrong notes: he never directs his fiddles to play the wrong side of the bridge, he never looks round for different kinds of mutes so that his brass may make uglier and uglier noises, he never puts his clarinets into bags: his harmonic vocabulary is hardly different from that of Beethoven or Schubert. Yet, or is it therefore? his music sounds absolutely new, and will remain new when the twelve tones have become intolerably old fashioned. He is as new as Beethoven, as new as Bach, as new as the ageless chants of the church and as the timeless songs of the people.

"When old age shall this generation waste, thou shalt remain."

Sibelius has gone straight up the Hill Difficulty and has left it to others to wander to destruction in Bypath Meadow ; he will be the first to arrive at the Celestial City, even if the others arrive at all and are not refused admittance because they have no certificate. So up the hill the Pilgrim goes, along the well trodden path, and there he can still find priceless jewels which perhaps only he can see and know how to use. I have just used the word "only," but what about all the young people ? Are not our academies and colleges full of students copying out whole passages of Sibelius and imagining that they are composing ? Nor is this a bad thing : a child must have parents. In my young days it was Wagner and Brahms ; then came Tchaikovsky, and later still, Strauss and Debussy. And now it is Sibelius. Of all these influences I believe his is the most healthy. Brahms used to say : " If you cannot write as well as Mozart, try at all events to write as cleanly." And Sibelius himself once told a publisher that while his contemporaries offered exotic cocktails, he had nothing to give but a glass of pure water. So let us all refresh ourselves at the pure Castalian spring. A young composer is like a sponge, absorbing all that comes his way ; but out of that absorption will grow something new and individual if the young musician has it to give. Thus the line goes on ; Bach learned from Buxtehude, Beethoven from Haydn, Wagner from Weber, and so shall we, I believe, write our own music, not by breaking with tradition, but by adding to it. John Stuart Mill used to be much worried because he thought that all the melodies in the world would soon be exhausted. But Sibelius has shown us that there is an inexhaustible store of juice in the old orange if we only know how to suck it.

Sibelius first became known in this country through those popular pieces *Finlandia* (which has been made into a hymn tune) and *Valse Triste*, which was at one time played almost nightly by every restaurant band. We, of the Prigs Brigade, were duly shocked. I remember myself writing in those days about " the sentimentalities of *Finlandia*." Then the symphonies swam into our vision, and we realized that we had been entertaining, or rather refusing to entertain, an angel unawares. The putting on of the angelic nature did not mean the discarding of the earthly. Sibelius's head and heart are in the heavens, but his feet are firmly planted on the ground. There is a popular element in all great music, and that of Sibelius is no exception. The man that hobnobbed with the man-in-the-street in *Finlandia* had the same mind as he who sublimated human experience into the mysticism of the fourth symphony.

There is an occasional tendency to accuse Sibelius of formlessness. His symphonies are described as " so called " and are said to be nothing but O.D.T.A.A., but what marvellous D.T.s they are, so what does it matter ? But it does matter. The beauty of a theme depends almost entirely on its position in the scheme. Many a lovely tune in symphonies or overtures by minor composers is lost, like rivers in the sand, because they were not skilfully placed : and the converse is true—the opening of the *Eroica* symphony is just an arpeggio, but what a wonderful germ for a great growth. It is the nature of Sibelius's themes that they give form to a whole movement. True, we cannot often analyse their form, but we feel instinctively that the whole is satisfactory ; it begins right, it goes on right and it finishes right. Of course, we cannot always trace a neat pattern, but just as we often find in the lesser examples of symphonic music a precise pattern without any large sense of form, so in Sibelius, his sense of form need not depend on a precise pattern. He does not plan his work according to the accepted symphonic structure of first subject,

second subject, development, recapitulation and the rest of the text-book jargon. Even in his first symphony we can do no more than detect an innocent flirtation with the symphonic conventions. When Sibelius does use pattern, it is usually on a small scale ; he is very fond of the ostinato, a short rhythmic phrase repeated many times with varying surroundings, as in the slow movement of the third and fifth symphonies and the finale of the second. Occasionally these repetitions become almost static, the music seems to stand still, but he knows exactly when to break the spell and let the music rush on on its course.

The impact of Sibelius on musical thought in England came just at the right moment. Wagner and Brahms seemed to be leading nowhere ; we were all like kittens running after our own tails. This impasse was felt on the Continent as well as in England, but in middle Europe it led to a complete revolt against all the traditions, and to a wandering about in the desert. They missed Sibelius, so much the worse for them. For us, in this country, the fresh air of his art permeated both our thought and our action, and we have discovered that it is possible to be absolutely new and yet within the strict tradition.

The Scholar Gypsy was always waiting for the spark from Heaven to fall, but it never fell : and why ? Because he was waiting for it. The great composers are different, they do not wait, the music pours out of them. It is a question of mass production ; sometimes the result is good, sometimes bad, sometimes a masterpiece. Without the failures there would be no successes. It has been said that it takes a thousand bad composers to make one good one. It is equally true that it takes a thousand routine compositions to make one masterpiece. Calculations tell us that it would take a copyist sixty years to write out all of J. S. Bach's compositions : well, obviously, these were not all masterpieces, they were just his day to day handiwork, though of course they all had the master's hallmark stamped on them. Beethoven wrote the ninth symphony, but he also wrote *The Battle of Vittoria*. Schubert, all his short life, poured out music, good, bad and indifferent. Thus quantity breeds quality. Of course, there may be an enormous output without a single masterpiece as in the two hundred and fourteen opus numbers of Raff. Nevertheless, we cannot expect to find masterpieces unless they are surrounded by an undergrowth of uninspired task work. We should not have had the pure brilliance of the seventh symphony without the shimmering tinsel of the *Valse Triste*. Up to 1926 Sibelius was a mass producer. His work reached its climax in the seventh symphony and *Tapiola*. Since then he has published little of importance. There is, however, a rumour that his studio contains piles of unheard music which he does not choose to publish, and that in the heap there lie two complete symphonies. Are these never to be heard ? The composer is said to be dissatisfied with them ; but is even this very great man the best judge of his own work ? Meanwhile we have the seven symphonies, *Tapiola*, *En Saga*, and *Voces Intimae*—what more can one ask for ?

Jean Sibelius was born at Tavastehus, in Finland, on December 8, 1865. As a ninetieth birthday greeting we asked our own Dr. Ralph Vaughan Williams to write a personal appreciation of Sibelius's work. We are grateful to him for so willingly sending us the foregoing article. This issue of our Magazine is being sent to Sibelius himself, together with the very best wishes of all its readers for a most happy celebration.

As we go to press, the first performance of Vaughan Williams's eighth Symphony has been announced by Sir John Barbirolli, to whom it is dedicated ; this will be given by the Hallé Orchestra in the Free Trade Hall, Manchester, on May 2, 1956. Sibelius's eighth symphony was reported as completed in 1935, though not to be publicly performed during his lifetime.

PAINTING VAUGHAN WILLIAMS

By SIR GERALD KELLY

I HAD seen him many times, slouching, on the platform (for he holds himself anyhow) and of course I had seen many photographs of him but I wasn't prepared to find him so very good looking (he must have been indeed beautiful in his youth), nor was I prepared for his immense bulk. He weighs a packet and is not very steady on his legs—poor things, they have to do a lot of work.

The first difficulty was to get him on to my Model Throne, which is on wheels. So I got a step and tied it to the throne and really made it impossible for it to slip while he made his way, with difficulty, on to the chair. It is a very wide chair ; he filled it to bursting and then immediately went to sleep. When he woke up with that sweet smile of his he told me I mustn't mind if he slept for he had slept through more good music than any other man that had ever lived.

I made drawings of him. I got Mr. Douglas Glass to go down with me to his home in the country and photograph him in all sorts of positions. But he never showed me any of the prints, alleging that they were not good enough. Then I, myself, took a lot of photographs of him but none of them were much good either. I made very careful pencil drawings of his hands as he sat asleep. Mrs. Vaughan Williams (whom he had not as yet married) made a suggestion about his hands which I carried out. I used to put him in the chair and literally tie his arms above the wrist to the arms of the chair and let him sleep. I am very proud of the hands and I did them because I had literally hours and hours during which he was comfortable and never moved because he was asleep.

Nobody could say he posed well but curiously enough he did help by providing that sympathy to my enterprise which many sitters lack and which is the principal cause of one's failures. When the picture was finished it was very like what I had wanted to paint. I think it is very like him and I am very proud of it and enjoyed painting it.

Mrs. Vaughan Williams tells a story, which they have hatched between them, that I made him take off his tie and put on one of my own which suited me better and then refused to give him the tie but made him take his own one back. I don't believe this story. I don't think it happened quite like that.

She has another story which is quite possible. Namely, that when Vaughan Williams came and told me that he couldn't come for any more sittings, I insisted on him leaving his jacket and waistcoat behind so that I could paint them on a lay figure and, according to them, I was quite willing that he should leave my house in his shirt sleeves. This makes a pleasant tale but I am not quite convinced that it is as they pretend.

Anyhow they both tell me that they have pleasant memories of the picture and he claims that I exaggerate the amount he slept.

Dr. Ralph Vaughan Williams was born at Down Ampney, in Gloucestershire, on October 12, 1872. It is over twenty years since he received the Order of Merit and, as can be seen from a perusal of this issue, he is still not only productive but the recipient of well-deserved fresh honours. We send him our very sincere and heart-felt greetings as he enters upon his eighty-fourth year.

THE BELLOWS BLOWER

By ELIZABETH COLE

SINCE the Rise of Musicology in the modern world, body-snatching has become a popular intellectual sport. Nowadays one can open hardly any musical magazine without coming upon another resurrected grandfather of music who has been shaken up, dusted down, psychoanalysed, and forced through the motions of a new life on paper. The graveyards of musical endeavour have been dug over fairly thoroughly, and few anniversaries or centenaries are allowed to pass without yielding a crop of articles. However, it does sometimes happen that a name from the past is taken up, glanced at, and discarded as being too dull for journalism. Such a one, I fancy, is Dr. Maurice Greene, who will have been dead for exactly two hundred years on December 1 next. And since it is unlikely that the career of an organist in the dreariest period of English music—the Dark Age of the 18th century—will ever reach the apotheosis of print, it might be worth while to take a closer look at Dr. Greene before putting him back on the shelf.

Perhaps there is some preservative in the air of an organ-loft, for most organists tend to live to a great age. And because they are elderly for so long, it is difficult to imagine a time when they were young. Exceptions like "poor Jerry Clarke," Greene's predecessor, who "shot himself with a little Screw-Pistol in the Side of the Head" after a love-affair at thirty, are very rare; one does not look for extravagant displays of emotion from those whose busiest day is the Sabbath. Organists are by profession remote; doubly remote when dead.

Maurice Greene, who entered the world in 1695 just as Purcell was leaving it, could hardly have chosen a more unfortunate time to make his appearance. Everything was against him. By 1720, when his remarkable gifts were emerging, English composers were already being eclipsed by Handel. The fact that Maurice Greene managed to carve himself a niche in the stone face of the musical profession is nothing short of a miracle, when one considers the tools he was born with—a scheming brain, a hideously ugly and deformed body, and an infinite capacity for making enemies. Hawkins and Burney did not like him; the King could not abide him, and Handel's jowls quivered with anger whenever his name was mentioned. He must indeed have been a remarkable man.

In 1710 Richard Brind, organist of St. Paul's Cathedral, took in a new batch of articulated pupils for the usual term of six years. Among them was Greene, a weedy undersized youth of fifteen. Two years later, Duke Chandos acquired a new organist for his private chapel, George Frederick Handel, fresh from the Continent, and about to take London by storm. The precocious Master Greene immediately perceived that this Mr. Handel was a Snark of gigantic proportions, and at once proceeded to charm him with smiles and soap. The bait was the organ at St. Paul's.

"From Greene's great admiration of Handel's manner of playing," wrote Dr. Burney, "he had sometimes literally condescended to become his bellows-blower when he went to St. Paul's to play on that Organ. . . . Handel, after the three o'clock prayers, used frequently to get himself and young Greene locked up in the church together, and in summer often stripped unto his shirt, and played till eight or nine o'clock at night."

Dog-like devotion never comes amiss to any man, and Handel, as jealous for his reputation as any prima donna, was delighted with his

new acolyte, until the fateful day when he discovered that his "pellow plover" was paying the same kind of servile attentions to his deadly rival Bononcini. From that day onward, the manservant received a standing order that whenever Mr. Greene called, Mr. Handel was not-at-home. Several stories of this feud remain to us. On one occasion Greene sent Handel an anthem for his criticism, and as the days passed and no word arrived, Greene at length contrived to get into Handel's room and ask the great man point-blank what he thought of it. Pointing to a tattered rag flapping in the breeze, Handel replied :

"I did hang your Anthem out of de window, pecause it did vant more Air."

Ill-equipped for combat with such a man-of-war, Greene was obliged to pull in his sails and tack in another direction. For a time he bobbed earnestly alongside Bononcini, until a sudden storm broke over the pair of them. When the last ripples had died down, Greene was still afloat, but Bononcini had sunk without trace.

But all this was to happen twenty years later. In the meantime Greene was not idle. In 1718, when he was eighteen, he became organist of St. Paul's, and in 1725 he made the quietest, least spectacular, but most astute move of his life, when he became registered as a member of a Masonic Lodge. After this strategem honours came thick and fast. Being a man of outstanding ability, which nobody appreciated more than himself, he pursued a deliberate policy of self-advancement which one cannot help but admire. Before he was forty he stepped into the dead men's shoes of every top appointment in the country—Organist of St. Paul's, Organist and Composer to the Chapel Royal, Professor of Music at Cambridge, and Master of the King's Musick. In an effort to deal fairly with this triumphal progress, Sir John Hawkins wrote :

"Greene was a man of *understanding*, and in the exercise of his profession was careful to form connections of the best kind ; by his civilities to Mrs. Anastasia Robinson, he so recommended himself to her that when she became Countess of Peterborough, she procured for him the places of Organist and Composer to the royal chapel, in the room of Dr. Croft." If one wanted to be uncharitable, one could also call Greene's one romantic interlude a "connection of the best kind."

It appears that his duties at St. Paul's often took him along Paternoster Row. As time went on, an observer would have noticed that he always walked down the same side of the road, and paused in front of the window of a milliner's shop kept by two sisters, the Misses Dillingham, who were relatives of the Almoner of St. Paul's. One of them set her bonnet at the little twisted organist with the melting brown eyes, and in due course married him—an arrangement very satisfactory to both. Miss Dillingham "had about 500 pounds when Greene married her," says Hawkins. "He had little else besides to begin the world with. Nevertheless, by industry and economy he was enabled to bring up a family of children and make considerable savings."

Of all the many musical societies in London, the largest and most influential was the Academy of Ancient Musick, of Masonic origins, founded by Dr. Pepusch. Here Handel and Bononcini and their rival factions met in an atmosphere of armed truce. Greene had his place in this society, for he used to bring along his St. Paul's choristers to sing the women's parts. One evening, so the story goes, he introduced an Italian madrigal by his friend Bononcini, which was much admired until somebody remembered that it had been written forty years earlier, by Lotti. Now this kind of thing often happened—Handel himself had been

guilty of mild deceptions ; but within a few moments outraged members were on their feet calling for the expulsion of Bononcini. So the story goes. The truth is proverbially bad copy, and writers like Hawkins and Burney were never so far embarrassed by it that they neglected to add a bold stroke of colour to a dull fact. Greene was not the villain of the piece. His action was neither a practical joke nor a malicious fraud, but a genuine mistake. He had actually published the madrigal some years before, believing it in all good faith to be a composition of his friend. And in this friend he went on believing, against all the evidence of sworn affidavits from Italian lawyers. Further, he refused to have anything more to do with the Academy, and removed himself and his choristers to the great Apollo Room at the Devil Tavern, where he set up a rival society. This caused Handel to remark : " De Tactor Greene is gone to de tefel."

" After the departure of Bononcini," Hawkins goes on, " there being in England no competitor of Mr. Handel to whom (Greene) could attach himself, he pursued his own track, and endeavoured as a cathedral musician to exalt his own character to the utmost. With this in view he published in score forty anthems. . . ." This is a beggarly way to describe the inception and carrying-through of a project of the first importance. Organ-playing in England had been left in ruins after the Commonwealth, and the Frenchified taste of Charles II had done nothing to rebuild it. Long after the string-bands had been banished from the church by King William, there was still no genuine English music to be heard in the cathedrals. This is why Dr. Greene's achievement was so great.

As might have been expected, Handel refused to subscribe to the publication of the *Forty Anthems*, although Dr. Greene, five years earlier, had contributed towards *Alexander's Feast*. Indeed, Handel went out of his way to discredit Dr. Greene. In 1737 for instance, it was suggested that Handel should write a setting of Pope's " Ode for St. Cecilia's Day." This idea he scouted with the contemptuous remark, " That is de very ding vat my pellowss-plower has set already for ein Tactor's teecee at Cambridge." And when the University offered Handel a Doctorate he refused it because his bellows blower was Professor of Music there.

Some of the mud thrown at Dr. Greene must have stuck, for in October, 1733, he was commissioned to write the anthem for the wedding of the Princess Royal. But when the marriage took place in March, 1734, it was Handel who performed his own Wedding Anthem.

Handel did not have it all his own way though. To some he was and always would be a foreigner. A curious article appeared in *Common Sense* in 1738, appealing for the composition of a British National Anthem :

" The Swiss have a Tune," it pleads, " which when play'd inspires them with such a Love of their Country, that they run Home as fast as they can. Could such a Tune be compos'd here, it would then indeed be worth the Nation's while to pay the piper. I would therefore most earnestly recommend it to the Learned Doctor Greene to turn his Thoughts that Way. It is not from the least Distrust of Mr. Handel's Ability that I address myself preferably to Doctor Greene ; but Mr. Handel having the Advantage to be by Birth a German, might probably, even without intending it, mix some Modulations in his Composition, which might give a German tendency to the Mind, and therefore greatly lessen the National Benefit."

Perhaps the most lasting contribution Dr. Greene made to music was after an appalling meeting in 1738 with two skinny, ragged little boys who were wandering the streets of London. He recognized them as the sons of one of his dead colleagues. Being a man of action, he and his friend Festing stirred up the public conscience to such good effect that in no time at all his "connections of the best kind" found themselves dipping into their pockets for donations to a "Fund for the Support of Decayed Musicians and their Families." Later on Handel was shamed into contributing to what had become the Royal Society of Musicians.

The *Gloucester Journal* of May, 1745, reports: "This day, Dr. Greene, Master of His Majesty's Band of Musick, with several Gentlemen belonging to the Chapel Royal and St. Paul's set out for Gloucester, where they are to meet the Gentlemen belonging to the Choirs of Worcester, Hereford and Gloucester, in order to perform at the last mentioned place, a Grand Concert of Music, . . . for the Benefit of poor Clergymen's Widows and their Children." It is interesting to discover that Dr. Greene took part in the Three Choirs Festival.

In 1750 Dr. Greene was left a small fortune of £700 a year. He had always been thrifty and clever at handling money, and now, after a lifetime of pinching and scraping, finding himself with hard cash in his hand, he embarked on a project nearest his heart. This was the publication in score of an enormous collection of English Cathedral Music which had lain so long neglected. With infinite care and patience he picked up all the unravelled threads of Elizabethan and Jacobean Church music, weaving them into a fabric which is still as tough and serviceable to-day as it was 200 years ago. But before he could finish it, his health began to deteriorate. His hand refused to answer the summons of his mind, and he began to shrink visibly away. Realizing that he was dying, he sent for his friend and pupil Dr. Boyce, whom he charged with the duty of finishing the work. And as *Boyce's Cathedral Music* these volumes have come down to us. On December 1, 1755, worn out with the struggle to keep going, Maurice Greene died, and was buried in St. Olave's, Jewry.

Though biased like most historians, Hawkins and Burney summed up his achievements frankly and fairly.

"He affected in his voluntaries that kind of practise . . . which puts the instrument almost on a level with the harpsichord" says Hawkins. "He formed a style, neat and elegant . . . and in this we may call him the father of modern organ-playing." The current opinion was that his sacred music smelt of the tavern, and his secular music of the church, but much of it is well worth performing. Burney put his finger on the motivating factor of Greene's life when he wrote: "He was an intelligent man . . . but he had the misfortune to live in the age and neighbourhood of a musical giant, with whom he was utterly unable to contend but by cabal and alliance with his enemies . . . What provocation (Handel) received from him I know not, but for many years he never spoke of him without some injurious epithet." To 18th century London he was the "bellows blower," but 130 years later he had become something more.

In June, 1888, a curious ceremony took place at St. Paul's. St. Olave's church was about to be demolished, and the bodies, unless claimed by friends, were to be reburied miles away in a suburban cemetery. When the small coffin containing Dr. Greene was brought up, it was claimed by a host of elderly organists—posthumous friends who had good cause to be grateful to the brilliant pigmy from the Dark Age of English music. All the then holders of the appointments which he had held in

his own two hands were there, when he was laid beside his friend Dr. Boyce. "Here we hope his bones may rest," said the speaker, "until St. Paul's Cathedral is required for City improvements."

*ALL THE NICE GIRLS . . .

By DONALD ELLIOTT

IT all started in October, 1951. One evening I was walking along the Embankment past H.M.S. *President*, the headquarters of London Division R.N.V.R., when I stopped to read what was written on a board by the gangway. It told me that recruiting was taking place at that moment, so I went aboard and joined. My eyesight wasn't good enough to be a sailor, various other branches were full, and the only ones open to me were cook, steward, or sick berth attendant. I had no ambition to become any one of those, but even less did I want to find myself in the Army for National Service, so, comforting myself with the thought that one conductor had started in the medical world, I became a Probationary Sick Berth Attendant. The following April, during the College vacation, I undertook the three weeks' training necessary to ensure entry into the Navy for National Service, and on August 11, 1952, I was called up. Like all new entries, I went first to Victoria Barracks at Portsmouth—a truly awful place. After four weeks I passed a preliminary selection board for a commission in the Supply Branch. I was "re-categorized" to the rating of Writer and my medical career was terminated—to my heartfelt relief. On September 30 I went to H.M.S. *Ceres*, a cheerless establishment well away from any sea, halfway between York and Leeds. Here I went through various processes and emerged on March 9. After five weeks' leave during which the Admiralty was presumably trying to decide what to do with me, I went to H.M.S. *Osprey* at Portland. This, although a very pleasant spot, is another shore establishment, so as soon as I had settled in I set about trying to get a ship. I managed to sell the idea to my immediate boss with the result that during a fortnight's leave in August I had a letter giving me a week in which to transfer myself from Portland to H.M.S. *Perseus* at Portsmouth. *Perseus* was originally designed as an aircraft carrier but the war ended before she was completed. When the Korean war started she was brought forward from reserve and fitted out as a "ferry and trooping carrier." This meant that her duties entailed carrying such things as replacement aircraft and service "Passengers" to any part of the world where they might be needed. The flight deck on these trips always presented an extraordinary sight. The after, stern, or blunt end, would have dozens of private cars firmly secured to it; these might be owned by anyone from an admiral to an able seaman, their counterparts in the other services, or indeed anyone who was "in" with the appropriate department at the Admiralty, or the captain of the ship. The price (£5 from Portsmouth to Hong Kong) ensured a steady stream of customers. The space amidships was usually reserved for aircraft, then forward would be more cars, buses, and assorted transport. On this trip our *pièce de resistance* was one London Transport Green Line Coach which was going to Japan, for some obscure reason.

**To save Mr. Elliott any embarrassment, the Editor takes full responsibility for this title. The author supplied none and, surprisingly, blushed in most unseamly fashion when confronted with this one! Yet surely it is traditional that "all the nice girls love a sailor, all the nice girls love a tar; for there's something about a sailor, when you know what sailors are."*

The hangar between the for'ard and the after lifts was also jammed with aircraft, and on my second trip we even carried a Bechstein grand piano belonging to the Flag Officer Malayan Area, he being quite a brilliant pianist and a friend of the captain.

Our passengers were usually service personnel, or civilians connected with the forces, but once we had a civilian pure and simple aboard. He was a bull-fighting enthusiast who wanted to go to Spain, so we took him and his shooting brake to Gibraltar. Suez was the place for odd passengers. There always seemed to be people at one end of the canal who had pressing business at the other as soon as we turned up. One suspects that the business was really free gin during the ride but they came and no one troubled. Also there were the Wog passengers—unofficial and official Wogs. The official ones came aboard in their own boats via our cranes. They were to help us moor to the side of the canal if for any reason we had to stop. The unofficial ones found a shady corner of the flight deck and set up shop. Anything one didn't want they were quite happy to sell at inflationary prices.

The only other odd passenger we acquired was an Indian Midshipman, a very engaging and enterprising character. He was serving in a ship based at Malta and had been given two weeks' leave in India plus whatever time he took getting there and back. He came aboard *Perseus* when we were anchored off Port Said one night. He wanted to go to Aden where he proposed catching a plane. The plane took off just as he arrived at the airfield, so he came back to us and we took him to Trincomalee. At Colombo on the way home he turned up again. He had to go to Malta : were we going there : if so what about a lift ? The fare at 5s. a day plus gin couldn't have cost him more than £4, which compares very favourably with any other line, so one could hardly blame him.

We sailed from Portsmouth on August 17, 1953. Many times before had I stood on the sea front at Southsea watching the ships come down from the west, through Spithead and out towards the Nab Tower where they turn down channel. It is the most fascinating sight I know, and now I was taking part in it instead of watching from the shore. We went first to Glasgow where we loaded more aircraft, and then on the 19th we were really off. I had no work to do for the first few days ; I just wandered about the ship poking into here and there and sorting out confused impressions. Suddenly, on the third day out from Glasgow as we were passing down the coast of Portugal, the impressions crystallized. It was a day of brilliant sunshine, high wind and rough blue sea, and as I looked over the starboard side of the ship and considered the fact that there was no land for thousands of miles, I had an intense feeling of freedom ; not from anything in particular that I wanted to get away from (though life ashore is always more complicated than in a Royal Naval ship—Wrens are not sea-going) but just a feeling of freedom from the irritations of shore life. Cities are so constricted and the contrast with the feeling of spaciousness at sea is enormous.

On the following Monday we arrived at Gibraltar, where we had a few days in harbour, then on to Malta where we stayed four days. Four days later we passed through the Suez Canal when the ship went into tropical routine. This consists of working all morning and sleeping all afternoon. Everyone relaxes and the oddest assortment of clothes appears. In the evenings the wardroom bar is transferred to the quarter deck, and as you lie back in a deck chair and watch the sunset astern, you begin to feel that to get paid for such a life is almost unreasonable. From Suez to Aden it was very hot. The wind was going the same direction at

the same speed, so that even on the forward end of the flight deck—usually the windiest spot—there was no movement of air. For three days this lasted. Twice a day we turned the ship round and steamed into the wind, but it didn't do much good and we still sweltered. When we finally arrived at Aden and got ashore, it seemed cool by comparison. Another seven days brought us to Trincomalee in the north east of Ceylon where we spent five days. This was sheer delight. The harbour is enormous and perfect for yachting. Everywhere there are sandy beaches with the jungle growing right down to them so that the only way of getting to them is by boat. Twenty minutes walk from Pepper Pot Jetty brings one to Sandy Cove on the seaward side of the spit of land which forms one side of the harbour. After the long trip from England, during which time the only colours are blue at sea and sandy yellow ashore, Trincomalee is a wonderful sight. Everywhere looks fresh and green with brilliant flowers and birds in profusion; the climate is hot without being exhausting; in fact, to be alive is exhilarating, unlike Singapore where it is usually rather oppressive. After the morning's work, everyone except those on watch would go ashore and swim till about six o'clock. Then to the wardroom of H.M.S. *Highflyer*, the shore establishment, for pints of fresh lime juice, the day usually ending at the A.B.C.D. restaurant for mountains of Chinese food. And so to bed. The perfect life!

We left Trinco with feelings of gloom so far as I was concerned. I could quite happily have spent several weeks there and it seemed improbable that I should ever return. However, Singapore was ahead. . . .

Two days out from Trinco we passed through the Nicobar Channel, between the Nicobar Islands and Pulo Weh, a mountainous island off the northern end of Sumatra. For two more days we sailed through the Straits of Malacca, between Sumatra and Malaya, arriving at Singapore on September 19. At last we were there! The meeting place of east and west—the occident's gateway to the orient—the Paris of the east, etc., etc. There is something about Malaya, which may be due to reading too much Somerset Maugham, but the very names of the towns such as Kota Bharu, Johore Bahru, Alor Star and the rest have an indefinable fascination. Alor Star may be a scruffy unhealthy place, but a name like that stimulates the imagination, so that one feels it must be a place of sheer tropical beauty.

Usually after reading about a place and looking forward with eager anticipation to going there, there is a feeling of anticlimax on arrival. This was certainly not the case with Singapore so far as I was concerned. All that I had expected it to be, it surpassed. We arrived at the dockyard on the northern side of the island, opposite Johore, at about eleven o'clock; immediately after lunch, I went ashore and caught a bus into the city. Singapore Island is fourteen miles wide and twenty-six miles long, and the most surprising thing (if, as I did, you expect Malaya to be inhabited by Malays) is that the vast majority of the people are Chinese. In Singapore, four-fifths of the population are Chinese and only about a tenth are Malays. The city is a great port and its harbour from the point of view of trade was one of the greatest in the world before the war. Musically, it is in an early stage of development. The Victoria Memorial Hall is reasonably adequate for concerts, having room for a fair sized choir and orchestra; but the theatre alongside the hall is too small for operatic productions. Famous soloists call frequently to give recitals, and the visitations of Associated Board examiners are eagerly anticipated events, especially when the examiners are expert performers. One of the leading personalities in Singapore music is Paul Abisheganaden, who studied

conducting and singing in London. The Singapore Chamber Ensemble, consisting (in 1953) of an orchestra of thirty and a choir of sixty-two, was formed by him ; it gives very interesting and enterprising programmes. The European membership of the orchestra and choir respectively was six and twelve, the remainder being mainly Chinese. The leader is Susheela Devi, who studied at the R.C.M. The concert which I attended on September 30 may not have been of such a high technical standard, but it was certainly the most unusual musical function I have ever attended. The sight of Europeans, Chinese and bearded Sikhs getting down to the business of performing Bach, Haydn, and Mendelssohn was unforgettable. The concert was begun by Peter Burges playing Bach's F minor Piano Concerto with Paul Abisheganaden conducting, after which the orchestra left the platform. After a brief pause, a lady entered dressed in the style appropriate to Prince Esterhazy's court in 1772. Using a very "unperiod" box of matches, she lit a taper with which she proceeded to light candles on all the music stands ; afterwards the orchestra and Peter Burges, who was to conduct, returned. Then from a door in the organ casing emerged one who presumably represented the Prince himself. After the exchange of solemn bows with the conductor there followed a very well played performance of Haydn's Farewell Symphony, with the usual blowing out of candles, bowing and leaving the stage at the end. Eventually, except for Esterhazy and Burges, the platform was left deserted. The Prince bowed, his wig slipped over his nose, and he departed with un-aristocratic haste into the organ. Mr. Burges (looking perhaps a little sheepish) was left to face the cheers. After the interval came the Hymn of Praise, which Peter Burges conducted with Paul Abisheganaden singing the tenor solo. The choir sang magnificently, their enunciation of the words being on a far higher level of intelligibility than is to be heard from some of the big choral societies in this country.

In the November of 1953 the Ensemble were to present four performances of Dido and Aeneas, and during my second visit in June, 1954, they presented a programme of Italian music which I was unable to get to.

On October 5, after a stay of only sixteen days, we sailed for home. The return journey was much the same as the outward run except for a few days at Colombo instead of Trincomalee. One day here was spent on a coach trip to Kandy up in the hills. The big attraction here is the Buddhist Temple of the Tooth ; one of the many. In fact the Buddha's teeth seem to come into much the same category as the first Queen Elizabeth's beds. The unfortunate thing about Kandy is the way so many apparently healthy and reasonably well-dressed people will beg for money ; otherwise it is a very pleasant little town.

During our stay at Gibraltar the ship organized a "Sherry Run" to Jerez de la Frontera in Spain. Here we sampled the wares of Gonzalez Byass and saw sherry in the making from its newest to its oldest stage. Due to the hospitality of Messrs. Byass and the proprietor of a dirty little inn at Vejr de la Frontera, who insisted on taking no payment for the sherry he forced on two commanders and I, this amounted to a very successful run ashore. On November 4 we left Gibraltar, still in tropical uniform. Winter started next day, and on November 9 we secured alongside Pitch House jetty in the gloom of Portsmouth Harbour. On that day the Captain's Secretary was taken to hospital, the passengers who had been helping in the Captain's office disembarked, and only two writers and I were left to sort out the aftermath of the voyage. As a result of his first night back in Portsmouth, one of the writers appeared in court the next morning. When a rating falls foul of the Civil Powers,

he is awarded "Naval Penalties" by the captain of the ship. In this case he was put under stoppage of leave for fourteen days. This meant that he couldn't go home for the week-end; but to tell an Irishman that he can't do a thing is usually the safest way of ensuring that it will be done. This Irishman was no exception. By very unskilfully forging the entries in a blank pay book he got past the Officer of the Watch on the pretence of wanting to make a phone call from the box on the jetty, and that was the last we saw of him for forty-eight hours. In due course he returned, to be set picking oakum in a cell whilst his departure for the Royal Naval Detention Quarters was being arranged. That left one writer and myself to manage all the business of the Captain's Office. For the next few weeks life was very harassing until January 18 when we sailed on another trip and I left the Office to be initiated further into the mysteries of Naval Stores.

This trip took us to Belfast where we collected a squadron of helicopters and a crowd of scientists. The object of the exercise was to try out a new form of Asdic for the helicopters, while one lot of scientists measured the wind flow over the flight deck and the other tested a new undercarriage they had designed to enable a helicopter to land on a rolling flight deck without bouncing off again. We steamed off to look for rough weather in the North Atlantic—the helicopter took off, and to everyone's great glee, except the scientists', wrecked its undercarriage at its first attempt to land. This went on for three weeks, after which we went to Rosyth for six weeks in dry dock.

As soon as we got back from Singapore, I felt sure I would be moved from *Perseus* to a shore base, as the Admiralty's policy seemed to be to give us one trip only. On March 30, however, *Perseus* sailed with me aboard, feeling very thankful I was not ashore, and very glad to be leaving Rosyth—a dismal place at the best of times; in winter and in dry dock, best forgotten.

This second trip was almost an exact replica of the first. I had the worst job in the ship, looking after all the clothing stores, but I had more fun. The transition from music student to naval officer (rather a big jump) had progressed to such an extent that I felt completely at home in the Wardroom, whereas before I felt like an intruder. The regular naval officer usually takes very well to the amateur from the R.N.V.R., but when one is a student of music into the bargain, one is inevitably looked upon as a curiosity, and it took some time before they could accept me on their own terms. This is a misfortune that one always encounters on going to a new ship, so that quite apart from the fun of going again to Singapore, I was glad the Admiralty had left me in *Perseus*.

FIFTY YEARS AGO

Being an extract from the Editorial in the Christmas number of 1905.

It is significant that this term, despite Sir Walter Parratt's utmost efforts, the idea of the Choral Class taking part in one of the college concerts had to be abandoned. The demands of the Opera Chorus were responsible in some degree, but there is a more radical reason—lack of heart. We are more inclined to justify than to censure. The Choral Class is composed of any who care to come to the weekly practice, without

enquiring as to their qualifications for choral singing. First study singers form a large proportion. But the payment of first study fees does not signify the undeniable possession of a first quality voice : on the other hand, unsuitability is not necessarily implied because a member is not a first nor even a second study singer. Chorus voices cannot be judged by solo standards; a fine solo voice might be as unsuited to chorus work as a chorus voice to solo singing. With us, no distinction is made and the result falls deplorably short of the mark. What wonder if conductor and chorus alike lose heart.

Compare the orchestra. To obtain admission, an applicant must be armed with a proficiency certificate from his teacher and regular attendance is a *sine qua non*. The relative efficiency speaks for itself.

We believe in the possibilities of the Choral Class ; we have unbounded faith in our conductor ; the majority is filled with the fire of enthusiasm, but choked—exquisite irony—by the minority having no business there at all. Then why not a proper test in the qualifications necessary ? The more rigid the test, the greater would be the general anxiety to join the Choral Class. Certainly no worthy standard will ever be maintained whilst the present happy go lucky state of things exists, for nowhere perhaps so easily as in a chorus are the efficient dragged down to the level of the inefficient. *Hinc illae lachrymae !*

In 1955 there are three choral groups at College in which students may gain experience. There is the Choral Class, taken by Mr. John Russell and numbering some 250, which is compulsory for all first and second study singers, all in their first year of general training and all taking the G.R.S.M. graduate course ; there is a voluntary Choral Group, taken by Dr. Harold Darke and numbering around 50, to which entry is by audition ; and there is a Students' Polyphonic Group which, as its name implies, is unofficial and organized by the students themselves.

from THE ROYAL COLLEGIAN ABROAD

MR. THOMAS F. DUNHILL and MR. WILLIAM HURLSTONE have been appointed to the staff as Harmony Professors.

DR. CHARLES WOOD conducted the first of the Cambridge Symphony Concerts in the Guildhall on November 6. Dr. Wood has earned general gratitude for his new enterprise.

THE R.C.M. UNION

There were about one hundred and fifty members of the College present at the Preliminary Meeting held on October 9. The project for the formation of a Union was approved.

JOHN HARE

The Editor was happy to receive the following letter from Mr. Hare on Sept. 19 :—

Thank you so much for your nice letter. It is jolly kind of you to write and cheer me up, as it has been of all the good folk who have written and sent kind messages while I have been "away." Do please thank them for all their kindness. I am so sorry not to have been able to do so myself, but this is the first day I have written to anybody since coming "back" from a very "grim" past, so do please forgive such a short shaky note.

I am just longing to come and see you all again but must have patience as I am too feeble yet. All the very best to you all.

Yours, C. J. HARE.

OXFORD LETTER

Here at Oxford we still get "flying visits from performers of one sort or another" but it has struck me particularly that it would be very pleasant to have occasional visits from specially chosen groups (small ensembles or small orchestras) made up entirely of members of the R.C.M. I have no doubt that it would be very easy to get them presented to Oxford audiences and that they would be greeted with enthusiasm.

Widespread pleasure has been caused by the announcement of Dr. Thomas Armstrong's distinguished appointment as Principal of the Royal Academy of Music. Since Dr. Armstrong's associations have in the past been with the College we seem to have won a convincing victory in our perennial rivalry with "the other place." Oxford did not have to suffer a similar embarrassment by appointing a Cambridge man here. I am proud to be able to say that another of the Keble College line of organ scholars which extends back to Dr. Henry Ley has undertaken the heavy responsibility which besets a university tutor and organist of the Cathedral. Dr. Sidney Watson, Precentor at Eton College and a Professor at the R.C.M., merely returns to Oxford having been the organist at New College earlier in his career—needing no introduction as a fine pianist and choral conductor and a wonderful musician. By a remarkable coincidence he gave a very successful organ recital at Keble on the very day when his appointment was made public; it had been arranged in 1954!

On Friday, June 17, a public presentation was made to Dr. Armstrong in the Town Hall. The Mayor introduced Mr. Norrington, Chairman of the Bach Choir (and also President of Trinity College) who, after paying glowing tribute, presented a drawing of Dr. Armstrong in his room overlooking Tom Tower of Christ Church to him, together with a cheque and a bound volume containing the signatures of those who contributed to the fund. Dr. Armstrong in reply spoke with an eloquence which may well be turned to great account in the years to be spent at the R.A.M.

The Bach Choir has been conducted by him for the last 22 years and even through the many difficulties of the war. It was in 1916 that he first met Dr. Hugh Allen, as he then was, at the exam. for the Organ Scholarship. At that time his parents expected their son to take Holy Orders and he himself wondered if he could bring in a little music by becoming a minor canon. "A minor canon!" expostulated Dr. Allen, "they're a debased set of men!" A career in music has from that time been forged and developed.

The Bach Choir has in the past 22 years never performed "Elijah." Since Dr. Armstrong resolved to do it before relinquishing the conductorship, there were two concerts this term. The first programme began with the Bach Concerto for two Claviers played on two pianos by J. A. Westrup (our brilliant musicologist and Professor of Music who is arranging the International Musicological Conference at Oxford from June 29 to July 4) and Bernard Rose (a music tutor at Queens College who with his Eggesfield Musical Society gave an interesting performance of Handel's "Theodora" at the end of term and who, in July, became the first Oxford D.Mus. for many years). The Bach Choir then performed Stravinsky's "Symphony of Psalms," enthusiasm for which was not always boundless at rehearsals but which created a great impression at the actual performance, and is hailed by many as the greatest choral work of the century, and Sir George Dyson's "Sweet Thames run softly." This reminds me of the occasions when I listened to "At the Tabard Inn" being rehearsed at College while Sir George was still the Principal. It was the third performance of the work which charms by the freshness of the music and the attractive setting of the beautiful words from the "Prothalamion" of Edmund Spenser. I wonder when this work will be sung by the Choral Group at College.

A certain section of the Bach Choir sang at the Festival Hall earlier this term—works by Borodin, Delius and Debussy; when they performed the programme in Oxford with the R.P.O. I was glad to see a new face among the 1st violins—that of John Ludlow. He joins Andrew Woodburn and I have no doubt many other though less recent College students who visit Oxford under their conductor Sir Thomas Beecham for the Subscription Concerts held in the Sheldonian Theatre where Haydn conducted some of his works on his visit to England.

Worcester, Keble and University Church provide Oxford with the majority of its organ recitals—the organ scholars of the two Colleges both hail from the R.C.M. and several organists that it has produced have also played here including John Birch, Denis Vaughan, Michael Brimer, Sydney Watson and Harold Darke. These organs and their respective chapels vary considerably in size and scope. At University Church there is a modern organ built recently by Walkers after a design by John Webster (the organist) and Ralph Downes. The Nicholson organ at Worcester is by far the oldest (1867) and with tracker action it tries hard to make a beautiful noise as the stops blend so well, but it is very limited in scope and is not at all easy to control, especially as the pedal-board is incorrectly sited. James Dalton the organ scholar takes the Honours B.A. at the end of this term and then will proceed to Oberlin College, Cleveland,

Ohio, as Graduate Assistant of the organ there and we wish him well in this interesting transatlantic post. Keble Chapel has mixed blessings. It is by far the largest and most lofty of the College chapels, with three coloured bricks outside and incredibly constructed mosaics among other things inside. But we have got the original of Holman Hunt's famous picture "The Light of the World" and, so long as an organ recitalist is prepared to spend enough time in overcoming the difficulties which it presents, the Chapel has acoustical properties which compare with those of many cathedrals. The organ, a three manual Rushworth and Dreaper instrument, has 32 speaking stops; it is capable of very much variety and makes some most impressive sounds.

In spite of a Boat Club which has sunk in prestige and a Dramatic Society which is rather experienced at losing money, the Keble J.C.R. still gives its Music Society a substantial grant for professional concerts, and I think it can be claimed that after the endowed and long established Balliol Concerts, they are particularly highly regarded. Léon Goossens and the Carter Trio played this term; and in a College Concert the newly established Keble Cantata Singers conducted by the Organ Scholar presented a concert to which their contribution was music by Dunstable, Victoria, Tallis and Bach. Another Keble Collegian, Ken Mackintosh, is in his first year here as a Music Scholar and gave an organ recital at Worcester this term. John Beck at St. Johns, in addition to his normal duties is having singing lessons and conducted "Fidelio" at one of the weekly Opera Club productions. Clearly these concert performances do not claim to secure a particularly high standard, but they serve an important purpose by interesting people in opera, for getting to know the music, and especially for gaining experience. The annual full scale performance with J. A. Westrup as musical director continues the tradition of presenting works outside the current repertory (and even a world première of Egon Wellesz's "Incognita") with Bizet's "Fair Maid of Perth."

Of the lecturers at the Music Faculty, all have in some connection already been mentioned except for Edmund Rubbra the composer, and Dr. Frank Harrison whose transcription of the Eton M.S. will appear in a volume of *Musica Britannica* within the next few months.

There is certainly no dearth of concerts by University undergraduates. Undoubtedly, the most sophisticated of these are the weekly O.U. Music Club meetings in the Holywell Music Room (the longest established Concert Hall in Europe). In addition to these there are numerous College concerts and informal concerts which tend to suffer from a number of ailments—lack of rehearsal, lack of advertisement, undistinguished programmes; for professional recitals, admission charges that are too high—all these tend to produce small audiences and this is not surprising.

In these days when specialization has so ruthlessly and yet of necessity become a characteristic of our age, instrumentalists, apart from organists and aspiring composers, rarely have time to come for a course in Oxford. Few have an intellectual capacity sufficient to cover both specialized skill and general background to music and culture at one Institution. Here at Oxford however, there are one or two undergraduates who propose to take the step of becoming performing musicians. Surely the idea of turning or returning to the College after studying in a more extended field is a most profitable and sensible way of continuing one's education.

ALAN J. TAYLOR,
Organ Scholar, Keble College.

THE ROYAL COLLEGIAN IN CAMBRIDGE

There has been a wide range of musical events to choose from in Cambridge during the past year, ranging from the monthly Wednesday evening concerts given by visiting professional artists, to the Chamber concerts every Saturday evening in the intimate atmosphere of the concert hall in the Music School. The monthly concerts have included visits from the Golden Age Singers, the Amadeus String Quartet, and the Harvey Phillips Orchestra, while the Saturday evening concerts are given entirely by undergraduate members of the University, on very similar lines to the Wednesday Chamber concerts at the Royal College. A very high standard of performance is achieved in these concerts, especially when it is realized that many of the performers are reading subjects other than Music, and therefore have comparatively little time for practice.

This has been a good year for the Royal Collegian in the academic field; it would be best to take each person separately, and briefly to describe their progress.

HUGH MCLEAN has just finished his final year as the Dr. Mann Organ Student at King's College where he has helped Boris Ord with the training of the choir and regularly accompanying the services. He has also taken part in several broadcasts, notably the performance of the Bach B minor Mass, the exchange broadcast between King's College Chapel and the Thomaskirche, Leipzig, and the usual service of nine

lessons and carols on Christmas Eve. He gained a star in the performing section of the Mus.B. examination.

NICHOLAS TEMPERLEY is also at King's, where he has a Major Scholarship; he has completed his B.A. degree by gaining first class honours in Part II of the Music Tripos, in which only two firsts were awarded.

DAVID BARKER, who is at Magdalene, gained first class honours in the Music Preliminary examination, a new exam. taking the place of the old Qualifying exam., and bringing Music into line with the other Tripos examinations.

GERALD HENDRIE is the new Organ Scholar at Selwyn College, and he gained second class honours in the Preliminary examination. He helps to run a flourishing College Musical Society, and among the events put on by the Society have been both organ and instrumental recitals. Overshadowing all was a great performance on the Harpsichord of the Bach "Goldberg Variations," given by Thurston Dart, himself an old Collegian.

There are two old Collegians in their first year reading Music at Jesus College, where Thurston Dart is a Fellow, and director of studies. PAUL MACE came to Cambridge after a year as Sub-Organist at Ripon Cathedral, and he gained second class honours in the Preliminary examination. CHRISTOPHER SYMONS gained second class honours in Part I of the Music Tripos.

JOHN SANDERS has just completed three years as the Organ Scholar at Gonville and Caius College; he gained his B.A. with second class honours in Part II of the Music Tripos.

ALAN HEMMINGS, the Organ Scholar at St. John's College, was the only person to gain first class honours in Part I of the Music Tripos this year. He has also given organ recitals and taken part in broadcasts from St. John's College Chapel.

JEAN LIVINGSTONE-LEARMONTH of Girton College gained second class honours in Part I of the Music Tripos.

CHRISTOPHER SYMONS, *Jesus College*.

THE ROYAL COLLEGIAN ABROAD

DR. SYDNEY WATSON, recently appointed Organist of Christ Church Cathedral, Oxford, has accepted the invitation to become the conductor both of the Oxford Bach Choir and of the Oxford Orchestral Society.

FRANCIS BELLINGER, who is retiring this year after twenty-seven years as Director of Music at Trent College, Derbyshire, conducted his last Commemoration Concert at the College on June 10. HILARY REEVE, JOHN FROST and JOHN BIRCH—all Collegians and former Trent boys—took part. The choir was accompanied by GEOFFREY THOMSON, who is to be the new Director of Music.

DR. BORIS ORD's twenty-five years as Organist and Choirmaster of King's College, Cambridge, was celebrated by a festal evensong in the College Chapel on July 14; included were settings of the service by PARRY, CHARLES WOOD and HENRY LEY.

SIR ARTHUR BLISS's violin concerto received its first performance on May 11 at the Royal Festival Hall under SIR MALCOLM SARGENT. The work was repeated the following night, on the Third programme, under the composer. CAMPOLI, for whom especially the work was written, was the soloist.

DR. VAUGHAN WILLIAMS's works made up the complete programme for the first of Six Concerts of English Song at the Wigmore Hall on May 26. At the second concert on June 2 the programme consisted of works by BRITTEN, HOLST, IRELAND, STANFORD and TIPPETT, whilst two new songs by RUBBRA were performed on June 9; KEITH FALKNER and MICHAEL MULLINAR were amongst the artists engaged.

GEORGE WELDON conducted the L.P.O. at a special concert in the Royal Albert Hall on June 2 in aid of the Horder Centres for Arthritics. IRENE KOHLER was soloist in Beethoven's Emperor concerto and STANLEY BATE wrote a Fanfare for Brass for the occasion.

BENJAMIN BRITTEN's *Third Canticle* (for tenor, horn and piano), HUMPHREY SEARLE's *Aubade* (for horn and strings) and MICHAEL TIPPETT's *Divertimento on Sellinger's Round* were amongst the new works performed at the Aldeburgh Festival in June. HOLST's Double Violin Concerto proved a welcome revival.

MARGARET WHIPP, soprano, gave her first Wigmore Hall recital on June 1.

PATRICIA CARROLL (*piano*) and MARGARET MAJOR (*viola*) were joint winners of the I.M.A. Concert Award for 1955.

KATHLEEN LONG gave the first performance of GORDON JACOB's Concertino for piano and strings with REGINALD JACQUES and his orchestra at the Victoria and Albert Museum on June 19. MISS LONG also gave the work its first broadcast performance on August 9.

VERA WARWICK-EVANS was one of the soloists in Bach's D minor Concerto for two violins at The Music Club, Rochester, on April 30.

JOHN RUSSELL conducted a first performance of ADRIAN CRUFT's Concertino for Clarinet and Strings, at the Wigmore Hall on July 11, in which SIDNEY FELL was the soloist.

GRAHAM CARRITT gave a lecture-recital on "National Features in Music" to the Leeds Music Club on July 2, playing works by Herbert Howells, Granados and Wihtol.

FRANK MERRICK broadcast works by Field from Berne on July 28. He also gave recitals on August 3 and 5 to the Esperanto Congress at Bologna where citizens from over thirty different countries were met.

MALINÉE PERIS and JOHN MOORE-BRIDGER were among the Finalists at the Fifth International Chopin Competition held recently in Warsaw.

HUMPHREY SEARLE's second piano concerto received its first performance at the Cheltenham Festival on July 21, under GEORGE WELDON, who also conducted the Hallé Orchestra in Holst's *Perfect Fool* ballet music and Vaughan Williams's *Job*. On July 19 the same orchestra had played ROBIN MILFORD's *Overture for a Celebration*.

ANTONY HOPKINS's intimate operas *Man from Tuscan* and *Three's Company* were performed under his direction at the Cheltenham Festival. Mr. Hopkins is again giving a weekly series, "Talking about Music," in the B.B.C.'s Home Service on Sunday nights. The Editor asked him how these talks would compare with last year's and understood Mr. Hopkins to say that they would be a kind of two-litre, four-cylinder version of the previous twin highbrow camshaft series. Be that as it may, we are sure that, giving us more head-room and taking into account wind-resistance, he will have a much shorter stroke and not the same bore as the standard models.

PHILIP DOWNS has taken up an appointment on the music staff of Mount Allison University, New Brunswick.

The City of Birmingham Orchestra's survey of the seven symphonies of VAUGHAN WILLIAMS culminated in a performance of the *Antarctica* conducted by SIR ADRIAN BOULT, with MARGARET MITCHE as soloist, in the Home Service of June 19. As a prelude to this, there was broadcast an excellent talk by FRANK HOWES, who briefly and skilfully covered the composer's symphonic output.

IRIS LEMARE, conducting her own orchestra at the Hovingham Festival on July 31, gave a first performance of Kenneth Leighton's Concerto for two pianos, timpani and string orchestra, Op. 27, composed in Naples in the summer of 1954.

CYRIL SMITH, happily recovered from his recent illness, was received with a chorus of "Happy birthday to you" when he reappeared to play Rachmaninov's third piano concerto at the Promenade Concert on August 11. Besides Mr. Smith, the following were amongst the artists appearing this summer in this series at the Royal Albert Hall:—GEORGE THALBEN-BALL, JULIAN BREAM, LEON GOOSSENS, ALAN LOVEDAY, GEORGE MALCOLM, ELSIE MORISON, JOAN SUTHERLAND and KENDALL TAYLOR. Works by ten College composers were performed including first performances of MALCOLM ARNOLD's *Tam O'Shanter* overture, GORDON JACOB's concerto for 'cello and strings, and JOHN VEALE's *Panorama*. Of the conductors, College can claim three, SIR ADRIAN BOULT, CHARLES GROVES and JOHN HOLLINGSWORTH. If, strictly speaking, we cannot lay claim to SIR MALCOLM SARGENT, yet we remember those sterling days when Mr. Adrian Boult took our First and Dr. Malcolm Sargent our Second Orchestra.

QUEEN'S BIRTHDAY HONOURS

Knight Bachelor	-	A. EUGENE GOOSSENS
C.B.E.	-	BERNARD A. R. SHORE

THE ROYAL SOCIETY OF ARTS' ALBERT MEDAL

The gold Albert Medal of the Royal Society of Arts has been awarded for 1955, with the approval of H.R.H. The Duke of Edinburgh, President of the Society, to DR. RALPH VAUGHAN WILLIAMS, O.M., "in recognition of his eminent services to music."

The medal was instituted in 1864 to commemorate the eighteen years' Presidency of the Prince Consort, and is awarded annually for distinguished merit in promoting Arts, Manufactures or Commerce.

This is the first time that the medal has been awarded in the field of music.

DOCTOR OF LAWS

Sir Ernest Bullock received the honorary degree of Doctor of Laws, conferred upon him by the Chancellor, Lord Boyd Orr, at Glasgow University on June 21.

THE QUEEN'S PRIZE

The Royal College of Music Patron's Fund awarded the Queen's Prize for 1955 to Miss AVA JUNE, mezzo-soprano.

R.C.M. UNION

Nearly two decades spent in handling the vagaries and variations of the Union's affairs should have accustomed one to surprises or, at least, to being prepared for the unexpected. But, hardened though we are becoming these days to unrest of all kinds, we did not anticipate a rail strike in the midst of preparations for the annual "At Home," always the major activity of the Summer Term.

The said strike came just at the busiest few weeks, and without the benefit of a car, it might have been impossible for me to get to College for some time. Although trains were running again just before our date, June 17, many members were certainly deterred from coming or, at any rate, from deciding to come, until the very last moment and, of course, all letters were considerably delayed.

The fact that for the first time in our history, a small charge was made for admission, may have kept some members away, though that seems doubtful: all the same the attendance, viz. about 420, was more than one hundred less than last year, in spite of an apparent crowd.

In view of the decision to use the Concert Hall for all the programme and not the Theatre this year, refreshments were served downstairs in the dining rooms. Many difficulties had arisen in connection with the catering: it was not up to standard and our apologies are offered for shortcomings. Fortunately it was a fine night and the garden provided valuable overflow space.

The occasion was not perhaps one of our highlights but all the same it was a very pleasant evening and most grateful thanks are offered to everyone who so kindly helped towards its enjoyment, especially to Mr. Keith Falkner. As he was in England for a short time only, it was a great privilege to have him with us and we are deeply grateful to him for the pleasure he gave. Nor do we forget our debt to the members of the Staff, headed by Mr. Griffiths, who give such valuable help.

The Address List was revised and issued early in the term. It is now in a new guise and not so convenient to handle, but this was done for the sake of economy. In connection with costs, I must once more remind members abroad that their subscriptions (and for the Magazine subscribers) will be raised to 7s. 6d., dating from September 1, 1955. And for those who do not see College notice boards, we announce that at last we are able to procure some gilt brooch badges and these are on sale from the Union office at 9s. each plus 3d. postage.

Do not forget to think up plans for our Jubilee next year and *please* send in your suggestions in good time.

PHYLLIS CAREY FOSTER,
Hon. Secretary.

STUDENTS' ASSOCIATION

At the beginning of the summer term the Students' Association Committee entertained the few new students to coffee.

The University of London Union had invited the Students' Association Orchestra and Polyphonic Group to perform at the Convocation Conversation at the Senate House on May 14. The Orchestra, with members of the Opera School, played excerpts from Mozart's "Don Giovanni," some instrumental solo and ensemble works were performed, and the Polyphonic Group sang some madrigals.

The Orchestra gave two other concerts in College: on May 20 it played the Overture to "The Magic Flute" by Mozart, Donald Bell sang Prince Igor's Aria by Borodin, and in Rachmaninov's third Piano Concerto the soloist was Bernard Roberts; and on June 24 the works performed were the "Overture to an Italian Comedy" by Benjamin and the second Symphony of Sibelius. The orchestra was conducted by John Barker and the leader was Philip Downes. The Polyphonic Group has sight-read and rehearsed many unaccompanied vocal works, and at the end of term held a public rehearsal.

On June 29 we gave a Composers' Concert when works by the following students were performed: Gillian Ashby, Hugh Davidson, Maureen Grant, Derek Healey, Brian Kelly, Richard Popplewell, Erica Roth and Stanley Woods.

The Imperial College were most kind in lending us their Ayrton Hall in which we held our Summer Ball on July 1. For the cabaret we were delighted to have Miss Madeleine Dring, who was accompanied by Mr. Raymond Holder, and Mr. Gerrard Hoffnung (with his Tuba!). We are extremely grateful to these artists for giving us such an excellent show.

During the penultimate week of term a general meeting was held to elect the officers for the coming academic year. Donald Francke is to be President, with Gillian Ashby, Roy Wilkinson, Donald Elliott, Alison Marshall, Christine Harper and Robert Peel as the other Committee members.

PATRICIA SHAW, *President.*

" AT HOME "

In an age of " reunions " and " receptions " the Union that holds an " At Home " might well cause the Philistines to wonder.

" At Home " ? . . . What sort of Union is this ? " asks the unenlightened being who knows of the R.C.M. only as the Gothic place in Prince Consort Road which seems to suffer from acute blood-pressure and severe internal disorders (judging by its appearance and the noises it emits). Yet were he to have gate-crashed our " At Home " on June 17 (were it possible for so gracious a name to be so vulgarly treated !) he would soon realize that the R.C.M. Union takes many delightful liberties with a name that conjures up the niceties of Edwardian days.

The evening, in keeping with its name, started most correctly. After being received and welcomed by Sir Ernest and Lady Bullock our intruder would pass into the Concert Hall. There he would come under the eye of the doyen of the Union, Ralph Vaughan Williams, who, while unfortunately unable to be present in person, was able to survey the proceedings from his place of honour on the wall (thanks to Sir Gerald Kelly and the College Council). He would listen raptly—one hopes—to the first part of the programme. In this Joan Grey, accompanied by Hubert Dawkes, sang a group of songs ranging from Purcell to Delius and Warlock. Miss Grey was followed by Rawicz and Landaur ; indeed George Thalben-Ball and Norman Greenwood were so convincing that, even if they did not go on ice, their success on the halls would be considerable. We did realize, however, that their repertoire was not of mammoth proportions when their encore was announced with the words . . . " We should like to play you our other piece . . . "

Finally there was another group of songs, sung this time by Keith Faulkner accompanied by Michael Mullinar ; the group included songs by Vaughan Williams and Lennox Berkeley, besides a Cheshire county song and a gloriously debauched tavern song by Ken Andrews.

The second part of the programme—traditionally light in nature—commenced with a Medley for piano and percussion from " The Bells of St. Trinians," for which Malcolm Arnold and the conductors' class may be held responsible. This undisciplined noise, in which pigtail and drumstick went hand in hand, was followed by a group of three Jamaican folk-songs sung by Mrs. Murray, a Jamaican member of the college. Then, from the bowels of Miss Elliot's dressing-rooms, materialized a grotesque, fantastic dance, known in professional dancing circles and the Opera School as a Quadrille. With music freely arranged from Wagner by Fauré and Messager, the dance was executed—if any word in the English language will adequately describe that dance—by eight internationally celebrated opera stars from the R.C.M. These stars—in the shaping of whom Nature had played only a small part—enjoyed an extravagance of figure and of dress which, while not helping the dancers in their dancing, might nevertheless have been of interest to either Covent Garden or Giles of the *Express*.

The last stage in the disillusionment of the stranger in our midst would be the blissfully chaotic performance of the " Toy Symphony." The cuckoos were most intriguing as (with human assistance from Clive Carey and Frank Merrick) they surpassed the wonders of Nature by inverting their cuckoo. The chorus of nightingales gave us truly liquid notes and in spite of the quantity of water which soaked both themselves and, one suspects, their neighbours, they seemed to enjoy their warbling. The energetic trumpetings of Stanley Stubbs and Guy Warrack were all part of the ordered confusion, and the entire orchestra was on best nursery behaviour under the baton of Frank Shipway.

With the " At Home " (1955) behind us, and our unenlightened being no longer unenlightened, we may allow our minds to dwell with pleasurable anticipation on next year's Jubilee celebrations. After the " profanities " of an annual " At Home " what havoc can be played with the formality of a Jubilee !

ROY WILKINSON.

VISITORS FROM ABROAD

Last term we were happy to receive visits from Mr. Boris Sirpo (U.S.), Dr. Luisa Cervelli (Italy), Dr. Otto (Germany), and thirty-eight students from the Metastasio School of Rome.

Mr. Boris Sirpo is Professor of Music at Lewis and Clark College, Portland, Oregon, and a conductor of note. He is Finnish and said he would write to his friend Sibelius to say he had just listened to a rehearsal of his violin concerto with the First Orchestra. Mr. Sirpo brought with him his charming wife.

Dr. Otto, who is assistant to Dr. Alfred Berner (Head of Die Berliner Musik-instrumenten—Samarlung) gave us magnificent post-cards of their instruments.

The students, from the Commercial School of Rome, inspected the Donaldson collection of instruments and attended the First Orchestra concert.

THE DIRECTOR'S PARTY

The Director and Lady Bullock were at home to their guests in the Concert Hall of the Royal College of Music on June 3. A most pleasant evening was enhanced by music of excellent quality performed by two singers, Gaynor Lewis and Donald Bell, with Paulette Oyez as accompanist, and three bassoonists, Roger Birnstingl, Harold Evans and Martin Gatt, who brought a very good ensemble to this unusual combination.

MARRIAGE

GOODWIN-ELPHICK.*—On March 26, 1955, at Addiscombe Methodist Church, Edward Peter Goodwin to Maureen Ann Elphick.

BIRTHS

PARK. On March 18, 1955, to *Sally (née Brook-Pike) and Alan Park, a son, Jonathan Andrew.

WINN. On July 21, 1955, at St. George's Hospital, S.W.1, to *Valerie (née Ball) and Christopher Winn, a daughter, Joanna Margaret.

DEATH

POLKINHORNE.—Mr. E. J. N., on August 25, 1955.

* Denotes Royal Collegian.

OBITUARY

EVE MAXWELL-LYTE

AUGUST 31, 1955

The tragic death of Eve Maxwell-Lyte has robbed her friends of a beloved and radiant personality, while the even wider circle of music lovers and audiences has lost an artist of integrity and distinction.

She was not a student at R.C.M. for very long, but during that time she studied with Dr. Herbert Howells and took elocution with Mr. Cairns James.

Her gifts then turned to the dramatic interpretation of folk songs, in which voice, characterization, movement and gesture combined to produce a performance of high artistic standards and great charm.

To all her work Eve brought a lively intelligence and great concentration, so that her performances were always beautifully "finished" and had an elegance of style not only audible but visual.

Always very popular with her audiences, she will be greatly missed.

MARGARET BISSETT.

CRAWFORD BLAIR McNAIR

AUGUST 25, 1955

Crawford McNair, who died last month, began his musical career in 1913 as a boy chorister of Manchester Cathedral. When his voice broke he went to Rossall and then to Oxford. He came to the Royal College in 1925 and studied singing with Dr. Arnold Smith. During this time he was assistant master at the Westminster Abbey choir school and sang bass in the choir. He returned to Oxford for two years as organist and entered into the musical life of the University as conductor too. This was followed by a period of free-lancing in London which his energy and resourcefulness directed into a variety of channels. After a short period of teaching in Portugal (where he met his wife) he joined the Music Department of the B.B.C. at Manchester. There he conducted choirs and orchestral concerts, wrote scripts and helped to organize the musical output of the B.B.C.'s most populous region.

In 1937 he was seconded to the Palestine Broadcasting Commission where he organized the programmes and conducted the orchestra. The uneasy political and racial situation then prevailing was evident in the musical life of Jerusalem and needed handling that was delicate without being feeble. McNair is still remembered with affection by countless friends in Israel and I am sometimes inclined to think that those four years were the happiest of his life.

In 1941 he joined the R.A.F. At the end of the war he came to London to look after the music programmes of the B.B.C.'s Overseas Services, but two years later was seconded for eight months to the Foreign Office Radio at Singapore. On returning to London he was appointed Head of Overseas Music, and in that work continued—except for a short spell as Acting Head of Scottish Music—for the rest of his time. He is missed by his fellow musicians and specially by those few who remember him when he was a boy.

ERIC WARR.

C. W. PERRY

JUNE 1, 1955

Courtenay William Perry was born in 1877 at Yeovil, ninth in a family of ten, and at fourteen came straight from school to the College as office boy, rising in due course to be head of the office at forty. The College was six years younger than he was, but very sedate; Sir George Grove presided in the old building while the new one rose nearby. The atmosphere was hardly yet tainted by telephone or typewriter, and efficiency was no more than a vague threat. I fancy that the youthful but trustworthy Perry thoroughly enjoyed his job. His tragedy was shared by many of his generation: as age slowed him down, his surroundings speeded up. Oh, to have been a boy under Dyson, a young man under Allen, middle-aged under Parry, and elderly under Grove—and under a top hat!

As I look back at the early 1920s, when I arrived to teach and was told "Perry will put you right," I can understand that the College *accelerando* was not altogether easy to follow. Already he talked a good deal of the past; and very amusing he could be about Sir Hubert and Sir Hugh and about his dutiful efforts to keep Sir Charles on the rails. Even in the early cantos of his epic, when the College (it seems) was a happy family party, if rather a slow one, there was no dearth of villains. But, although they did sometimes cause him to snort, it was seldom in anger or contempt; rather in gentle surprise that so much wickedness should have paid so well.

During his command the General Office moved more than once, but was always so sited as to be at the mercy of a stream of Me!-me! insurgents. It must therefore have been a great relief to leave the hurly-burly and become in 1927 O.C.A.R.C.M. But the new headquarters may have seemed to a sociable man almost too secluded; few students invaded his peace (except of course through the window on the wings of song) and, until he retired in 1942 with a well-deserved pension, his work remained, though varied and responsible, hidden. Accordingly "Perry" will not be so much as a name to most readers of the Magazine. Even middle-aged readers will not all have penetrated his deceptively grand manner to his honestly kind heart. It is the old who really knew what was in him. Many of them will think of him with warm affection and be glad to feel how much he enjoyed his retirement. They may even allow themselves to reflect, all crusty, that the bright and ambitious creatures that now fill our corridors will not have done so badly if, when they too come to die, they are worth half a Perry apiece.

His marriage was very happy, including two successful sons. In April I spent a couple of days with him and Mrs. Perry in a private hotel at Bexhill, where they were playing with distinction the parts of Resident Proprietor's Parents, she quick, he slow, and both cheerful. It was like him to *apologize* for the fact that he was always up and doing by half past six, as though it were rather a shocking infirmity of old age. He seemed as ready as ever to put amusement and energy into excursions to Battle and to Rye, and he spoke with pleasure of the Bexhill shops and the public gardens and of other more serious amenities of his recent life.

A month later, just a week before he died, he wrote to say he had been feeling ill for several days and would not be fit for a journey to Dorset, planned for the first of June. The letter was as clear and tidy as my first list of pupils. Two days later came swift pneumonia; and so on the first of June he did after all set out on a journey. And for that he was perfectly fit.

H. C. C. MOULE.

MR. AUBREY BRAIN

SEPTEMBER 20, 1955

The following appeared in "The Times" of September 22

Mr. Aubrey Brain, whose death has occurred at the age of 62, was after Borsdorf, whose pupil he was, one of the finest players of the French horn of his generation. Born in London on July 12, 1892, Aubrey Harold Brain was the son of A. E. Brain senior, also an eminent horn player. Aubrey, who with his elder brother inherited the family gift, won a scholarship in 1911 to the Royal College of Music and in the same year became principal horn in the New Symphony Orchestra. He accompanied the London Symphony Orchestra on its American tour under Nikisch in 1912 and was the principal horn in the opera company which toured England under Sir Thomas Beecham in 1913. Dame Ethel Smyth wrote her concerto for violin, horn and orchestra for him and the horn cadenza contains a series of chords, for Brain had the gift, not vouchsafed to all horn players, of getting his instrument to emit chords. After holding the position of first horn at Covent Garden, he joined the B.B.C. Symphony Orchestra and remained there until ill-health forced him into premature retirement in 1945. On the death in 1923 of his master, Borsdorf, who had been a professor both at the R.C.M. and the R.A.M., Brain succeeded him at the R.A.M. Outstanding among his pupils are John Burden, William Grant, Douglas Moore, and his own son Dennis, one of the finest instrumentalists living.

BOOKS RECEIVED

THE MAKING OF MUSIC, by R. VAUGHAN WILLIAMS. Cornell University Press and Geoffrey Cumberlege, O.U.P. 61 pp. 16s.

In these sixty odd pages are contained the substance of Dr. Vaughan Williams's lectures to Cornell and Yale Universities in the autumn of 1954, together with a superb portrait of the author; whoever took this, and it is not stated, deserves everyone's eternal gratitude. On his eightieth birthday in 1945 the Finnish Government issued a striking postage-stamp, bearing an excellent if rather stern portrait of Jean Sibelius: if ever there should be an opportunity for us to issue a similar stamp, what innumerable friends, throughout the world, would be made for this country by this revealing and lovable portrait of our own doyen of music.

These lectures aim at answering such questions as: What is music? Why, when and how do we make it? What are its social foundations? In the course of his answers Dr. Vaughan Williams reveals his own personal predilections which, thank heavens, very often run counter to generally accepted views, thus laying him open to criticism in some quarters. He has even been compared to "a venerable apple tree discoursing upon oranges, peaches and grapes whose habits of growth and characteristic flavours are outside his natural range." We are to assume, *ipso facto*, that there must be nothing outside our natural range if we are to talk or write about music at all. What professional critic can lay claim to that? As Sir Thomas Beecham has but recently written, criticism is based upon personal taste though the better critics do seek to work out some *rationale* to give a touch of scientific respectability to opinions inspired by whim, fancy or prejudice.

In any case, Dr. Vaughan Williams is not discoursing upon *sour* grapes and his book is eminently readable, for it is not only often provocative but also a revelation of the great composer himself—his preferences, his dislikes, his beliefs.

THE OLD CONCERT ROOMS OF LONDON, by ROBERT ELKIN. Edward Arnold Ltd. 167 pp. 16s.

A most interesting survey from as far back as "John Banister's House, now called the Musick-school, over against the George Tavern in White Fryers" in 1672, right up to the pulling down of St. James's Hall in 1905 to make way for the Piccadilly Hotel; a brief conclusion brings the book up to the present day. Here is a mass of historical detail, in most readable form, which will be of valuable assistance to anyone studying the history of music in England.

To seize briefly upon one intriguing connection, as it touches our friends in the Marylebone Road, in 1773 an Italian dancing master, Giovanni Gallini, in partnership with J. C. Bach and C. F. Abel, bought No. 4 Hanover Square and built a suite of rooms in its gardens. Bach, of course, was here spending the last twenty years of his life as music master to Queen Charlotte, and the Bach-Abel concerts continued in these Hanover rooms until The English Bach died in 1782. In 1823, the Royal Academy of Music, then nearby in No. 4 Tenterden Street, gave its first exhibition there; and in 1875, when the premises were converted into a Club, the R.A.M. Orchestra gave the final concert. We are told there were four violins, one viola, one 'cello, one bass, one oboe and two pianofortes—such, presumably, was their First Orchestra eighty years ago.

CLARA NOVELLO, by AVERIL MACKENZIE-GRIEVE. Geoffrey Bles. 338 pp. 18s.

An opulent and, as we would expect, beautifully written biography which is as much a reflection of the social and political life of the Victorian era as it is of Clara's musical achievements. Her circle of friends was wide and varied, including Charles Dickens and Mendelssohn. She was interested in political matters and, having married the Conte Giovanni Battista Gigliucci, espoused particularly the Italian cause. The index itself is a sufficient guide to the type and scope of this sumptuous book—twenty-three page references to the Pope, ten to Queen Victoria, nine to Napoleon III, and so on. But there is one reference which arouses our particular interest; it is to the visits paid, in the winter of 1905, by the young Mendelssohn Scholar from the Royal College of Music. Clara had but three years to live when Fanny Davies brought to see her in Rome a young man who impressed her a great deal and even persuaded her to indulge in his "curious taste for modern music." Sir George Dyson was that young man and his description of those meetings is of more than usual interest.

THE CONDUCTOR AND THE CHORAL CLASS, by LUCY M. WELCH. A. Hammond & Co. 7s. 6d.

A METHOD OF AURAL TRAINING, by ERIC TAYLOR. O.U.P. Gr. 1-5, 4s.; Gr. 6-7, 5s.; Gr. 8 and Diploma, 5s.

THE JUILLARD REVIEW

This excellent new house-journal was first issued in January, 1954, and we welcome it as a link with the Juillard School of Music, New York, which celebrates its Jubilee this year.

Dr. William Schumann, the composer, is in his tenth year as President of the School, of which James Friskin is, by the way, a professor. There are some 1,280 students with 660 "in the regular division." The R.C.M. Magazine, which is 50 years the senior of the Juillard Review, anticipates with pleasure the regular exchange of issues.

This new review is an imposing publication of sixty-four pages, carrying seven pages of advertisement. (Incidentally, the question of accepting advertisements has arisen from time to time with regard to our own journal, but the idea has always been rejected however useful it might prove financially.) The Review is published in January, May and November and sells at one dollar the three copies. In set-up and contents it differs a good deal from our own, though its aims are much the same. It boasts a General Editor, an Alumni Editor, an Editorial Assistant and a Business Manager; in the face of this "opposition" may we point out, in passing, that the London harpsichord maker's name is not Thom Gough (as stated in Vol. 1, No. 1, p. 40) but Tom Goff.

MUSIC RECEIVED

ARTHUR ALEXANDER. *Three pieces for piano* (based on E flat and B flat). Joseph Williams. 3s.

EDWIN BENBOW. *The Sunlit Strand*. Piano Solo. Associated Board. 2s. 6d.

BENJAMIN BRITTEN and IMOGEN HOLST. Music for Recorders. *Duets for Recorders*: 25 lessons for the beginner. 3s. 6d. *Six Folk Songs* for three Descant Recorders: in folder 3s. 6d.; singly 9d. each. *Twelve Recorder Pieces* (12th to 20th Century): in two folders 3s. 6d. each; singly 9d. each. Boosey and Hawkes.

ERNEST BULLOCK. *Introduction and Fugue in E min.* for two pianos. Joseph Williams. Two copies 6s.

NORMAN DEMUTH. *Sleep* (John Fletcher). Song for medium voice and piano. Joseph Williams. 2s.

C. ARMSTRONG GIBBS. Two pieces for piano. *The Gates of Sleep* and *March Days*. O.U.P. 3s. 6d. *My Sweet Sweeting*. Setting for T.T.B.B. O.U.P. 7d. *Lord, Thou hast been a refuge sure*. Setting for unison and descant. O.U.P. 5d.

GORDON JACOB. Concertino for piano and string orch. O.U.P. Full score, 7s. 6d. *Prelude and Toccata* for full orch. (12 mins.). Joseph Williams. Full score, 15s. *Divertimento* for unaccompanied 'cello. Joseph Williams. 3s.

HUBERT SUMSION. Two pieces for organ. *Intermezzo*, 2s. 6d., and *Allegretto*, 3s. 6d. O.U.P.

R. VAUGHAN WILLIAMS. Concerto for Bass Tuba and Orchestra (arr. for Tuba and piano). O.U.P. 7s. 6d. *Heart's Music*. Setting for S.A.T.B. O.U.P. 7d. *Festival Te Deum* (founded on traditional themes). Setting for S.A.T.B. and orch. O.U.P. pf. sc. 1s. 8d.; Congregational part (arr. D. G. A. Fox). O.U.P. 5d.

RECORDING RECEIVED

FOUR ESPERANTO SONGS: Tagomezo (Mid-day), Oktobro (October), La Cisterno (The Reservoir) La Hirundoj (The Swallow).

THE POEMS BY LUCIEN THEVENIN. Set to music by Frank Merrick. Recorded (12", 78), by Merling.

It is with some diffidence that a critic ventures to pronounce on a recorded version of new songs in a language, in this case Esperanto, with which he is entirely unfamiliar. It is not possible to assess the literary merits of the poems nor to judge the expressive value of the individual word, but the vowels and consonants fall easily and gratefully on the ear, and here, at any rate, are four very singable songs by a composer with an evident knowledge of the voice as an instrument, and a great feeling for mood and colour. The piano parts, particularly in "Oktobro," pianistic and altogether appropriate, require deft handling, and the voice parts are comfortably and tellingly set out for low or medium voice.

The recording is of exceptional quality as far as the piano tone is concerned, and the composer's accompaniment is masterly. The singer, Gloria Spinney, conveys the mood of each song, and the diction is remarkably clear, though the record is not always kind, particularly in the upper tones, to her finely resonant voice.

CUTHBERT SMITH.

CONCERTS

THE FIRST ORCHESTRA

THURSDAY, JUNE 2

GOD SAVE THE QUEEN

OVERTURE : The Marriage of Figaro	...	...	...	...	...	...	Mozart
CONCERTO for Viola and Orchestra (<i>In one movement</i>)	...	...	...	...	...	...	Gordon Jacob
	Keith Lovell, A.R.C.M. (Scholar)						
PRELUDE : A L'après-midi d'un faune	...	...	...	...	...	...	Debussy
CONCERTO for Clarinet and Orchestra (<i>In one movement</i>)	...	...	...	...	...	...	John Vaile
	Colin Bradbury						
SYMPHONY No. 2 in D minor	...	...	...	...	...	...	Dvorák

Conductor : Richard Austin

Leader of the Orchestra : Margaret Holt, A.R.C.M.

THURSDAY, JULY 7

GOD SAVE THE QUEEN

OVERTURE to a Comedy	...	...	...	...	...	...	Balfour Gardiner
"SCHELOMO" for Cello and Orchestra	...	...	...	...	...	...	Ernest Bloch
	Rhuna Martin (Scholar—South Africa)						
RONDINO for wind instruments	...	...	...	...	...	...	Beethoven
CONCERTINO for Violin and Orchestra	...	...	...	...	...	...	Sibelius
	Anne Ashenurst, A.R.C.M.						
MARCHE JOYEUSE	...	...	...	...	...	...	Chabrier

Conductor : Richard Austin

Leader of the Orchestra : Norma Jones (Scholar)

THE SECOND ORCHESTRA

TUESDAY, MAY 24

GOD SAVE THE QUEEN

OVERTURE : Russian and Ludmilla	...	...	...	...	...	...	Glinka
"ON HEARING THE FIRST CUCKOO IN SPRING"	...	...	...	...	...	...	Delius
CONCERTO for Bassoon and Orchestra	...	...	...	...	...	...	Mozart
	Roger Birnstingl, A.R.C.M. (Scholar)						
SYMPHONY No. 2 in D major	...	...	...	...	...	...	Brahms

Conductor : Harvey Phillips

Leader of the Orchestra : Terry Keates

TUESDAY, JUNE 28

GOD SAVE THE QUEEN

OVERTURE : The Barber of Seville	...	...	...	...	...	...	Rossini
PIANO CONCERTO No. 3	...	...	...	...	...	...	Bartók
	Carlina Carr, A.R.C.M. (Canada)						
SYMPHONY No. 5 in E flat major	...	...	...	...	...	...	Sibelius

Conductor : Harvey Phillips

Leader of the Orchestra : Julie Brett (Scholar)

QUARTET RECITAL

Violin : PETER CARTER (Associated Board Scholar—South Africa)
 Violin : SUSAN LLON, A.R.C.M. (Scholar—South Africa)
 Viola : KEITH LOVELL, A.R.C.M. (Scholar)
 Cello : RHUNA MARTIN (Scholar—South Africa)

WEDNESDAY, APRIL 27

"SEVEN LAST WORDS FROM THE CROSS" Haydn
 Introduction : Maestoso ed adagio

1. Father, forgive them for they know not what they do.
2. Verily I say unto thee : to-day shalt thou be with me in Paradise.
3. Woman, behold thy son.
4. My God, my God, why hast Thou forsaken me ?
5. I thirst.
6. It is finished.
7. Father, into Thy hands I commend my spirit.

Earthquake : Presto = con tutto la forza.

CHAMBER CONCERTS

WEDNESDAY, MAY 4

SONATA for Organ	...	...	...	...	...	...	Reubke
	Richard J. Popplewell, A.R.C.M. (Scholar)						
CANTATA No. 152, "Tritt auf die Glaubensbahn"	...	...	...	...	...	...	Bach
Soprano :	Gaynor Lewis, A.R.C.M.						
Bass :	Donald Bell (Associated Board Scholar—Canada)						
Flute :	Patricia Lynden, A.R.C.M. (Scholar)						
Oboe d'amore :	Gabriel Hay, A.R.C.M.						
Viola :	Susan Froggatt, A.R.C.M.						
Cello :	Sally Walker, A.R.C.M.						
Bass :	Lawrence Bradshaw						
Piano Continuo :	Brian Willson, A.R.C.M.						

- VIOLIN SOLOS :** (a) Nocturne in E minor Chopin, arr. Auer
 (b) Scherzo Tarantelle Wieniawski
 Lila Git-Sen Wong (Associated Board Scholar—Canada)
Accompanist : Jennifer Rice, A.R.C.M.
- SONATA for Flute, Viola and Harp** Debussy
Flute : Patricia Lynden, A.R.C.M. (Scholar)
Viola : Keith Lovell, A.R.C.M. (Scholar)
Harp : Doma Pritchard, A.R.C.M. (Scholar—South Africa)
- VIOLIN SOLO** Saint-Saëns
 Augustin Leon Ara (Exhibitioner—Spain)
Accompanist : Carlina Carr, A.R.C.M. (Canada)

WEDNESDAY, MAY 11

- STRING QUARTET in D minor K.421** Mozart
Violin : Aileen Tolkin, A.R.C.M.
Violin : Margaret Holt, A.R.C.M.
Viola : Elizabeth Watson (Scholar)
Cello : Susannah Featherstone (Exhibitioner)
- PIANO SOLOS :** (a) Intermezzo in B flat minor, Op. 117, No. 2 } Brahms
 (b) Rhapsody in B minor, Op. 79, No. 1 }
 Douglas Moore (Scholar)
- SONATA for Flute and Piano** Hindemith
 Patricia Lynden, A.R.C.M. (Scholar). Jennifer Rice, A.R.C.M.
- PIANO SOLOS :** (a) The island spell John Ireland
 (b) Four variations on a folk song Arthur Alexander
 Lim Pee Yaw, A.R.C.M. (Exhibitioner—Sumatra)
- "TZIGANE" for Violin and Piano** Ravel
 Anthony Howard
Accompanist : Millicent Bowerman, A.R.C.M.

WEDNESDAY, MAY 18

- PIANO SONATA in D major** Haydn
 Andrew Bohman (Exhibitioner)
- THREE PIECES for Clarinet Solo** Stravinsky
 Gerald Bodmer (Scholar)
- LIEDER EINES FAHRENDEN GESELLEN** Mahler
 (a) Wenn mein Schatz Hochzeit macht
 (b) Ging heut morgens übers Feld
 (c) Ich hab ein glühend Messer
 (d) Die zwei blauen Augen von meinem Schatz
 Sylvia Franklin (Associated Board Scholar)
Accompanist : Gordon Stewart
- STRING QUINTET in C major** Schubert
Violins : Anthony Howard, Gillian Radcliffe (Scholar)
Viola : Keith Lovell, A.R.C.M. (Scholar)
Cellos : Eunice Marino, A.R.C.M., Susannah Featherstone, A.R.C.M. (Exhibitioner)

WEDNESDAY, MAY 25

- SONATA for Cello and Piano in G major** Bach
 Jennifer Ward Clarke (Exhibitioner)
 Wendy Wilson, A.R.C.M. (Associated Board Scholar)
- HARP SOLO : Souvenirs** Grandjany
 Doma Pritchard, A.R.C.M. (Scholar—Swaziland)
- PHANTASIE TRIO in C minor (In one movement)** Frank Bridge
Piano : Belinda Pemberton
Violin : Gillian Radcliffe (Scholar)
Cello : Sally Walker, A.R.C.M.
- SONATA for Violin and Piano in G major** Brahms
 Basil Smart, James Eastham, A.R.C.M.
- SCHERZO for Piano in E major** Chopin
 Babette Botha, A.R.C.M. (Scholar—South Africa)

WEDNESDAY, JUNE 1

- PIANO TRIO in C minor** Brahms
Piano : Joan Ryall, A.R.C.M.
Violin : Mary Cadogan, A.R.C.M.
Cello : Fleur Burry (New Zealand)
- FLUTE SOLOS :** (a) Pièce Fauré
 (b) Fantaisie }
 Janet Alexandra, A.R.C.M. (Exhibitioner)
Accompanist : Naomi Goodman, A.R.C.M.
- SONATA for Violin and Piano in A major** Brahms
 Susan Leon, A.R.C.M. (Scholar—South Africa)
 Yvonne Roux, A.R.C.M. (Exhibitioner—South Africa)
- PIANO SOLOS :** (a) Danza rustica Medtner
 (b) Lesghinka Llapounoff
 Leslie Atkinson, A.R.C.M. (New Zealand)

WEDNESDAY, JUNE 8

- TRIO SONATA in E minor** Telemann
Flute : Judith Fitton, A.R.C.M. (Exhibitioner)
Oboe : Douglas Heffer
Piano : David Wilson, A.R.C.M.
- KOL NIDREI, for Cello and Piano** Max Bruch
 Philip Benke
Accompanist : Brian Willson, A.R.C.M.

- STRING QUARTET No. 2** ... *Ernest Bloch*
Violins : Agustín Leon Ara (Exhibitioner—Spain), John Bacon (Scholar)
Viola : Elizabeth Watson (Scholar)
Cello : Jennifer Ward Clarke (Exhibitioner)
- LITTLE SUITE, for Flute and Two Clarinets** ... *Gail Kubik*
Flute : Robert Dawes
Clarinets : George Macdonald (Canada), James Joseph, A.R.C.M.

WEDNESDAY, JUNE 15

- TRIO for Clarinet, Viola and Piano** ... *Mozart*
Clarinet : Gerald Bodmer (Scholar)
Viola : Keith Lovell, A.R.C.M. (Scholar)
Piano : Leslie Atkinson, A.R.C.M. (New Zealand)
- PIANO SOLO : Ballade in G minor** ... *Chopin*
Nellie Bailey, A.R.C.M. (Trinidad)
- SONATA for Oboe and Piano** ... *York Bowen*
Oboe : Patricia Leslie-Smith, A.R.C.M. (Scholar)
Piano : Kathryn Schramm, A.R.C.M. (Australia)
- SIX SHAKESPEARE SONGS for Soprano, Flute and Piano** ... *Bryan Kelly*
 (a) Under the greenwood tree.
 (b) Take, O take, those lips away.
 (c) Who is Sylvia?
 (d) Tell me, where is fancy bred?
 (e) Full fathom five.
 (f) It was a lover and his lass.
Soprano : Sylvia Franklin (Associated Board Scholar)
Flute : Gerald Humel (United States)
Piano : Bryan Kelly
- PIANO SOLOS : (a) Capriccio, Op. 116, No. 1** ... *Brahms*
 (b) La soirée dans Grenade ... *Debussy*
Primrose Ockenden, A.R.C.M.
- PASTORALE AND HARLEQUINADE for Flute, Oboe and Piano** ... *Eugene Goossens*
Flute : Wendy Berry, A.R.C.M. (Scholar)
Oboe : Gabriel Hay, A.R.C.M.
Piano : Brian Willson, A.R.C.M.

WEDNESDAY, JUNE 22

- PIANO QUINTET in F minor** ... *César Franck*
Piano : Jennifer Rice, A.R.C.M.
Violin : John Bacon (Scholar)
Violin : Julie Brett (Scholar)
Viola : Brian Masters
Cello : Susanna Featherstone (Exhibitioner)
- SONATINE for Clarinet and Piano** ... *Darius Milhaud*
Emmy Cleynert, A.R.C.M. (Exhibitioner)
Margaret Dobson, A.R.C.M.
- SARABANDE CON VARIAZIONI for Violin and Viola** ... *Johan Halvorsen*
Aileen Tolkin, A.R.C.M., John Marshall
- SONATA for Cello and Piano (In one movement)** ... *Delius*
Susanna Featherstone (Exhibitioner)
Robert Sutherland, A.R.C.M. (Exhibitioner)

WEDNESDAY, JUNE 29

- QUARTET for Flute and Strings in A major** ... *Mozart*
Flute : Christopher Hyde-Smith (Scholar)
Violin : John Bacon (Scholar)
Viola : Brian Masters
Cello : Eunice Marino, A.R.C.M.
- SONGS : (a) Die Nacht** ...
 (b) Morgen ... *Strauss*
 (c) Heimliche Aufforderung)
NENA WATSON, A.R.C.M.
Accompanist : Kathryn Schramm, A.R.C.M. (Australia)
- SONATA for Cello and Piano in E minor** ... *Brahms*
Sally Walker, A.R.C.M., Primrose Ockenden, A.R.C.M.
- TRIO for Oboe, Clarinet and Bassoon** ... *Georges Auric*
Oboe : John Williams
Clarinet : Colin Courtney, A.R.C.M. (Scholar)
Bassoon : John Harper, A.R.C.M. (Scholar)
- QUINTET for Horn and Strings in E flat major** ... *Mozart*
Horn : Shirley Hopkins, A.R.C.M.
Violin : Sheila Nelson (Associated Board Scholar)
Viola : Brenda Stilwell
Viola : John Marshall
Cello : Doreen Hill

WEDNESDAY, JULY 6

- ORGAN SONATA No. 1 in E flat major, arranged for two pianos** ... *Bach, arr. Keller*
Alison Marshall, A.R.C.M., Phyllida Browne, A.R.C.M.
- QUINTET for Clarinet and Strings** ... *Brahms*
Clarinet : Colin Bradbury, A.R.C.M.
Violins : Agustín Leon Ara (Exhibitioner—Spain), Susan Leon, A.R.C.M. (Scholar—South Africa)
Viola : Keith Lovell, A.R.C.M. (Scholar)
Cello : Rhuna Martin (Scholar—South Africa)
- PHANTASY QUARTET for Oboe and Strings (In one movement)** ... *Benjamin Britten*
Oboe : Patrick Purcell
Violin : John Bacon (Scholar)
Viola : Brian Masters
Cello : Eunice Marino, A.R.C.M.
- ORGAN CONCERTO in A minor** ... *Vivaldi-Bach*
Patricia Shaw, A.R.C.M. (Associated Board Scholar)

DRAMA

A performance by The Drama Class was given in the Parry Theatre on Thursday, June 9, 1955, at 5.30 p.m., of "Bonaventure," by Charlotte Hastings.

CHARACTERS IN THE ORDER OF THEIR APPEARANCE :

Nurse Phillips	{ Beatrice Turner (<i>Act I</i>)
Nurse Brent	{ Elizabeth Robertson (<i>Act II</i>)
Sister Josephine	Jean Knibbs
Willy Pentridge	Martha Lamb
Sister Mary Bonaventure	James Wootton
Dr. Jeffreys	Sylvia Hunter
The Mother Superior	John Barkwith
Melling ... ..	... Daphne Gill
Sarat Carn	Donald Francke
Miss Pierce ... ..	... Valerie Tams
Martha Pentridge ... ..	... Ann Newton
	... Shirley Levy

ACT I.—The Great Hall of the Convent. About 6 p.m.

ACT II.—*Scene 1.* Sister Mary's room. Two hours later.

Scene 2. The same. Next evening.

Scene 3. The same. Next afternoon.

ACT III.—The Great Hall. Three hours later.

The Play produced by Joyce Warrack

Stage Director : Pauline Elliott. Stage Manager : Nancy Creighton.

The scenery built and painted by Peter Collier

Costumes by Messrs. Charles H. Fox Ltd.

OPERA

The Opera School and Opera Orchestra presented "A Village Romeo and Juliet" (Scene VI), by Delius, and "The Secret Marriage," by Cimarosa, on Wednesday, Thursday, and Friday, July 13, 14 and 15, 1955, at 5.30 p.m. Producers : Arnold Matters and Joyce Wodeman. Leader of the Orchestra : Agustin Leon Ara (Exhibitioner—*Spain*).

Conductor : Richard Austin.

A VILLAGE ROMEO AND JULIET (Scene VI) *Delius*

Vreli	...	...	...	...	Wed. and Thurs.	...	...	...	...	Joan Davies
Sali	...	...	...	...	Fri.	...	...	...	...	Nancy Creighton
The Dark Fiddler	...	...	...	...	...	...	...	...	...	Jack Chorley
The Wild Girl	...	...	...	...	Wed.	...	...	...	...	Brian Johnson
The Slim Girl	...	...	...	...	Thurs. and Fri.	...	...	...	...	Maureen Fullam
The Poor Horn-Player	...	...	...	...	Wed.	...	...	...	...	Laura Rees-Jones
The Hunchbacked Bass-Fiddler	...	...	...	...	Thurs. and Fri.	...	...	...	...	Sylvia Franklin
					...	...	...	...	...	Sheila Beach
					...	...	...	...	...	Kenneth Biles
					Wed.	...	...	...	...	John Barkwith
					Thurs. and Fri.	...	...	...	...	Eric Stannard

Scene : The Paradise Garden : an old inn on a river in Switzerland

Time : Middle XIX Century

Production by Joyce Wodeman

THE SECRET MARRIAGE *Cimarosa*

Translated from the Italian by Dennis Arundell

Geronimo, father of	...	...	...	...	...	Wed.	...	...	...	Eric Stannard
						Thurs. and Fri.	...	...	...	* Eric Garrett
Elisetta, his elder daughter, promised to Count Robinson						Wed.	...	...	...	Sheila Beach
						Fri.	...	...	...	Sylvia Franklin
						Wed.	...	...	...	Gillian Ashby
Carolina, his younger daughter, secretly married to Paolino						Thurs. and Fri.	...	...	...	Nancy Creighton
							...	...	...	Gaynor Lewis
Fidalma, his sister	...	...	...	...	...		...	...	...	Irene Hillebrandt
Paolino, his secretary	...	...	...	...	...		...	...	...	Kenneth Biles
Count Robinson	...	...	...	...	...	Wed. and Fri.	...	...	...	Brian Johnson
						Thurs.	...	...	...	John Barkwith
Chorus of Household Servants :										
Edward Brooks, Jack Chorley, Eric Garrett, Eric Stannard, Joan Davies, Maureen Fullam,										
Daphne Gill, Laura Rees-Jones										

Scene : Geronimo's House, somewhere in Italy

Time : Middle XVIII Century

ACT I : Morning

ACT II : Evening of same day

Production by Arnold Matters

Stage Director : Pauline Elliott. Stage Manager : Philip Downs.

Piano Accompaniment : Donald Elliott

The scenery designed and painted by Reginald Woolley and built at the Royal College of Music

by Peter Collier

Costumes for "A Village Romeo and Juliet" by Pauline Elliott

Costumes for "The Secret Marriage" by Dorothea Wallace

The loan of scores for "The Secret Marriage" by Ernest Urbach is gratefully acknowledged.

G.R.S.M. EXAMINATION, JULY, 1955

The following passed the final exam. for the G.R.S.M. in July, 1955

Patricia Abercrombie
Margaret Adams
John Barker
Millicent Bowerman
Mary Cadogan
Beryl Carter
Mavis Clark
Marion Cooke
Gwynfor Davies

Margaret Dobson
Ruth Draper
Susan Froggatt
Jocelyn Hatfield
Rose Mary Hill
Margaret Holt
Shirley Houlton
Norreen Hudson
Doreen Johnson

David Lang
Patricia Leslie-Smith
Joy Marlitt
Colin Nicholson
Elizabeth Platt
Mary Remnant
Khung Seah
Mary Stephens
Genty Stevens

Frances Simpson
Rosalind Sturcke
Felicity Tetley
Helen Tinling
Jane Verney
David Wilson
Edward Woollen
James Wootton

A.R.C.M. EXAMINATIONS, 1955

JULY

The following R.C.M. Students were successful

SECTION I. PIANOFORTE (Performing) —

*Barstow, John Dennis
Beasley, Joan
Bell, George Derek Fleetwood
Campbell, Henry Hamilton
Loughnan
*Nunn, Charles Richard
Oyer, Paulette G.
Taylor, Jeannette Mabel

SECTION II. PIANOFORTE (Teaching) —

Butterworth, Jessie
Farquhar, Lorne
Gentle, Audrey Margaret
Gray, Jane Helen
Henry, Judith Alma
*Loe, Maureen
Longden, Dorothy Ann
Milholland, Mary Linda
Nathaniel, Romaine Ann
*Nelson, Sheila Mary
Scott, Coral Christine
Slater, James Taylor

SECTION IV. ORGAN (Performing) —

*Nethsingha, Lucian Alarie
Slater, James Taylor

SECTION V. STRINGED INSTRUMENTS (Performing) —

Violin —
Bacon, John Walter
Carter, Peter John
*Gribble, David George

SECTION VI. STRINGED INSTRUMENTS (Teaching) —

Violin —
Cervenka, John
Davies, Elizabeth Una
Dovey, Josephine Augusta
Dunball, Stephen John
Green, David Charles
*Keates, Terry
*Keating, Janet Mary
MacWatt, Anne Mary
Marshall, Patricia Kathleen
*Serrano, Miguel Fliseo
Shlackman, David Harold
Wong, Git-Sen

Viola —
Watson, Elizabeth

Violoncello —
Burry, Fleur Joy
Featherstone, Susanna
Greetham, Ada Beatrice
Ward Clarke, Jennifer Jane

SECTION VIII. WIND INSTRUMENTS (Performing) —

Flute —
*Purser, Geraldine
Oboe —
Millar, Marion Deirdre

Clarinet —
Dumain, Mary Janet
MacDonald, George Ralph
Myatt, John Michael
*Naylor, George Charles

Bassoon —
Gatt, James Martin
Horn —
Simmonds, Rosemary Brett

SECTION IX. SINGING (Performing) —

Knibbs, Jean Frances Mary
Tams, Valerie Kay
van Niekerk, Joy
Washington, Margaret Doreen

SECTION X. SINGING (Teaching) —

Macdonald, Sheila
Murray, Laura Bernice

SEPTEMBER

The following R.C.M. Students were successful

SECTION II. PIANOFORTE (Teaching) —

Alvey, Valerie Sheila
*Atkinson, William Gordon
Hewlett
Bohman, Andrew Clive
Trower, Vivian
Wilkinson, Kenneth Roy

SECTION IV. ORGAN (Performing) —

Binks, Donald
Latham, Richard Mere

SECTION VI. STRINGED INSTRUMENTS (Teaching) —

Violin —
Sangwine, Shirley Maureen
Viola —
Marshall, John Michael
Violoncello —
*Kley, Barbara Kate

* Pass in Optional Written Work

PRIZES AND AWARDS, 1955

The Director has approved the following Awards

Tagore Gold Medals : Diana Fryer, Roger Birnstingl.

PIANOFORTE

Chappell Medal and Peter Morrison Prize :
Ivan Melman
Hopkinson Gold Medal and Norris Prize :
Carlina Carr
Hopkinson Silver Medal and Marmaduke Barton
Prize : Nellie Bailey
Ellen Marie Curtis Prize (Women) : Nellie Bailey
Ellen Shaw Williams Prize : Sonya Hanke

Dannreuther Prize : Leslie Atkinson
Pauer Prize : Rosalie Anderson
Borwick Prize : Marguerite Nicholson
Herbert Sharpe Prize : Brigid Ranger
McEwen Prize : Esther Hopcraft
Ellen Marie Curtis Prize (Women) : Carmen
Searfe

SINGING

Clara Butt Awards : (1) Nancy Creighton ; (2) Gillian Ashby ; (3) Gaynor Lewis ; (4) Brian Johnson
 Henry Leslie Prize : Joan Davies
 Albani Prize (Women) : Pamela Jennings
 Henry Blower Prize (Men) : Kenneth Byles
 Giulia Grisi Prize (Women) : Nancy Creighton
 Mario Grisi Prize (Men) : Eric Garrett

Chilver Wilson Prize : Donald Bell
 Henry Blower Prize : Gillian Ashby
 Chilver Wilson Prize : Jannette Hill
 Dorothy Silk Prize : Mauréen Fullam
 London Musical Society Prize : Gwynneth Jenkins
 Dan Price Prize : Ann Champion
 Pownall Prize : Not Awarded

VIOLIN

Howard Prize : Agustin Leon Ara
 W. H. Reed Prize : Mary Cadogan
 Stanley Blagrove Prize : Anthony Howard
 Nachez Prize : David Green

Dove Prize : John Bacon
 Dove Prize : Brigid Ranger
 Beatrice Montgomerie Prize : Julie Brett

VIOLA

Lesley Alexander Prize : John Underwood
 Gibson Prize : Ruth Unna

Geoffrey Tankard Prize : William Hawkins

VIOLONCELLO

Geoffrey Tankard Prize : Rhuna Martin
 Lesley Alexander Prize : Jennifer Ward-Clarke

Stern Prize : Fleur Burry
 Scholefield Prize : Brian Willson

WIND INSTRUMENTS

Council Prize : Roger Birnstingl
 Arthur Somervell Prize : Patricia Lynden
 Eve Kisch Prize : Susan Berry
 Manns Prize : Harold Evans

Manns Prize (Divided) : Christopher Hyde-Smith, Shirley Hopkins
 James Prize : Gerald Humel
 Oliver Dawson Prize : Douglas Heffer
 Council Prize : Colin Parr

COMPOSITION

Farrar Prize : Not Awarded
 Sullivan Prize : Bryan Kelly

Edward Hecht Prize : Not Awarded

CONDUCTING

Stier Prize : Donald Elliott

Ricordi Prize (Miniature Scores) : John Barker

ORGAN

Haigh Prize : David Lang
 Parratt Prize : Richard Popplewell

Stuart Prize : David Wilks

OPERA

Harry Reginald Lewis Prize : Brian Johnson

Ricordi Opera Prize (Vocal Score) : Gaynor Lewis

WILLIAM YEATES HURLSTONE PRIZE

Robert Gittings, Mary Hill

COBBETT CHAMBER MUSIC COMPETITION

Composers—

First Prize : John Wilks. Second Prize : Ronald Reah.

Performers—

First Prize : Gabriel Hay, Peter Allen, Roger Birnstingl, Agustin Leon Ara, Keith Lovell
 Rhuna Martin.
 Second Prize : Patrick Purcell, Agustin Leon Ara, Elizabeth Watson, Jennifer Ward-Clarke.

OCTAVIA TRAVELLING SCHOLARSHIP

Bryan Kelly

LADY MAUD WARRENDER AWARD

Jean Grant

The following were highly recommended :—

Ashenhurst, Anne
 Atkinson, Leslie
 Bayford, Bertram
 Beach, Sheila
 Bohman, Andrew
 Brodie, Joy
 Burgess, Susan
 Chorley, Jack
 Davies, Gwynfor
 Featherstone, Susanna
 Francke, Donald

Fraser-Munn, Ishbel
 Gittings, Robert
 Hay, Gabriel
 Henry, Judith
 James, John
 Johnson, Douglas
 Johnstone, Harry
 Kendall Taylor, Patricia
 Knibbs, Jean
 Lovell, Keith
 Marflitt, Joy

Marino, Eunice
 Marshall, Alison
 Masters, Brian
 Masters, Mavis
 Mather, Martin
 Milholland, Linda
 Murray, Laura
 Needham, Hilary
 Nelson, Sheila
 Parsons, Wendy
 Radcliffe, Gillian

Reah, Ronald
 Reid, Lesley
 Senior, Rodney
 Serrano, Miguel
 Stevens, Genty
 Stewart, Henry
 Spurrell, Penelope
 Walker, Shirley
 Watson, Nena
 Wilson, Frank
 Wilson, Wendy

NEW ENTRIES — CHRISTMAS TERM, 1955

- *Amato, Lina R. (S. Rhodesia)
 Amor, Janet E. (Bath)
 Angel, Elizabeth P. (London)
 Bacon, Mavis G. (Leicester)
 Baldwin, Wendy A. (Leigh-on-Sea)
 Barraclough, Lily C. A. (London)
 †Barton, Geoffrey T. (Canada)
 †Bass, Sylvia (Chigwell)
 Baty, Norma (Cheam)
 Bicker, Janeth (Croydon)
 Biddulph, Michael D. (London)
 Biggin, Kathleen N. (London)
 Bird, Cyril (Darlington)
 †Blakeson, Donald P. (Wetherby)
 Blewitt, Maureen E. (Wolverhampton)
 Boehm, Ursula M. (London)
 Bowick, Donald L. (Palmerston, N.Z.)
 Bowie, Michael (London)
 Broughton, Susan G. (Leamington)
 Byron, Isobel F. (London)
 Champness, Alfred B. (London)
 Chester, Sheila M. (Whitehaven)
 Cleave, Helen I. (Leigh-on-Sea)
 †Cobb, Peter G. (Haslemere)
 Cooper, Audrey (Jamaica)
 *Cummings, Julian L. (London)
 Currie, Nina I. (Colwyn Bay)
 *Dackers, Evelyn I. (Dunedin)
 Davidson, Naomi M. (Wirral)
 Day, Elizabeth J. B. (Crowborough)
 †Debes, Diana L. (Northwich)
 Dewey, Caroline M. (Tonbridge)
 Dobson, Margaret L. (Birkenhead)
 Donald, Fiona C. (Letchworth)
 Duffus, Sarah M. (Moose Jaw, Canada)
 Elliff, Jillian (Caterham)
 Fisher, Roger A. (Woodford)
 †Furth, Dori K. (London)
 Fussell, Angela M. (Stafford)
 Gardener, Michael T. (Hampton)
 Geary, Sandra D. (Portsmouth)
 Goulston, Rhona L. (Weybridge)
 Graham, Dorothy F. (London)
 Green, Margaret A. (Malvern)
 Gregg, Sheila J. (Exeter)
 †Gulley, Margaret A. E. (Exeter)
 Hadcock, Jacqueline M. (Newbury)
 Haines, Judith M. (Farnborough)
 †Harper, William I. (London)
 Harris, Evelyn R. (Epsom)
 Harris, Ruth (London)
 Harrison, David R. (Brentwood)
 Holford, Sylvia M. (Reigate)
 Holt, Anne V. (Pinner)
 Hooley, Patrick (Chesterfield)
 Hopkins, Monica E. (High Wycombe)
 Howell, Sheila D. (London)
 Humfrey, Hilary J. (Northampton)
 Hung, Lillian T. L. (Hong Kong)
 Hunt, Bryan E. (Castleford)
 Hyde, Judith A. (Hull)
 Jerde, Delores E. (Spearfish, U.S.A.)
 Jones, Eirlys A. (London)
 †Jones, Phillip (Aberdare)
 Jones, Rita M. (Brighton)
 King, Ann E. (Middlesbrough)
 Kirkpatrick, James H. (Tetbury)
 Kirwan, Ann L. H. (Ballycastle)
 Lane, Mary P. (Woking)
 Latham, Richard M. (London)
 Leadbetter, Susan (Tunbridge Wells)
 Lenton, Anne M. (Leicester)
 Littlejohn, Joan A. (Orpington)
 Lowrey, Raymond T. (London)
 †Mason, Frances G. (London)
 †Mayo, Graham L. (Cheltenham)
 McClosky, Maureen E. (Omagh)
 †McCormack, Jack (Huddersfield)
 McKenna, Pamela P. (London)
 Meredith, Jill (Gloucester)
 Miller, Diana R. (Basingstoke)
 †Moyle, Julian K. (London)
 Nash, Eileen J. (Hanworth)
 Nicholson, Laura V. (Newbury)
 Pilbeam, Valerie M. A. (London)
 †Plevey, Angela M. (Spalding)
 Price, Janet (Abergavenny)
 Quinn, Valerie P. (London)
 †Ray, Odette J. (Iver)
 Riley, Elinor J. (Ft. William)
 Roberts, John B. (St. Albans)
 Robinson, Brian H. (Bradford)
 Ross, Jennifer F. (Beckenham)
 Rostron, Roger (Kingston)
 Ruggles, Gillian A. (Chelmsford)
 Salmon, Sylvia G. (Bridgwater)
 Sampson, Bryan P. (London)
 Saunders, Jill M. (Sutton)
 Singleton, Margaret (London)
 †Smith, Donald A. (Montreal)
 Smith, Gerald F. (Belvedere)
 Smith, Maisie P. (Belvedere)
 Spinney, Patricia J. (New Brunswick)
 Steel, Gillian R. (Sheffield)
 Stowe, Michael J. (Southampton)
 Studholme, Aline J. (Canterbury, N.Z.)
 Sullivan, Hilary A. (London)
 Tan, Jenny P. H. (Singapore)
 Taylor, Gerald (Wigan)
 *Thomas, Margaret M. E. (Llanwrda)
 Thomas, Vivienne R. (Gloucester)
 Thomson, Donald C. (Quebec)
 Vaughan, Betty R. (Groombridge)
 Vellacott, Ruth V. (Purfleet)
 Walker, Geoffrey (Beaconsfield)
 Wallond, Paul (London)
 Watchorn, Rita (Grantham)
 Weeden, Diana E. (Whittlesford)
 Wells, Francis R. (Stamford)
 Weps, Victoria M. (London)
 White, Alan D. (London)
 White, Edward J. (London)
 Whittaker, Iris (Jamaica)
 *Wilde, P. Barry (Bolton)
 Wilson, Elizabeth L. (Bristol)
 Wong, Lily G. L. (Malacca)
 Wood, Dorothy F. (Mansfield)
 Woodcock, Ruth (Barnsley)
 †Wright, Ian B. J. (Epsom)
 Yon, Robert K. (Scunthorpe)

RE-ENTRIES — CHRISTMAS TERM, 1955

- Barker, Kenneth (Darlington)
 *Binns, Malcolm (Leeds)
 Boote, Ronald W. (Plymouth)
 Bower, Neville C. (London)
 Bullock, David B. (Coulson)
 Dane, Trevor G. (Leeds)
 Green, Leslie J. (Barking)
 Head, Phillip J. (Ross-on-Wye)
 †Lake, Ian T. (Loughborough)
 Macfarlane, Robert G. (London)
 McWilliam, Clement C. (London)
 Norman, William A. (Godalming)
 Saltmarsh, Anthony C. (Oxford)
 Schocken, Ulli (London)
 Thomas, William C. (Swansea)

- * Associated Board Scholar.
 † Foundation or Council Scholar.
 ‡ Opera Scholar.
 § Major Scholar.

ACADEMIC YEAR 1955-56

Christmas Term	...	...	September 19 to December 10
Easter Term	...	...	January 2 to March 24
Summer Term	...	...	April 23 to July 14

A REMINDER

Past and present Students are asked to bear in mind that the Editor is always ready and pleased to consider contributions of any kind suitable for inclusion in this journal.

The 1956 Summer Term number will observe the Jubilee of the R.C.M. Union ; any suggestions, with regard to this issue in particular, should be addressed as soon as possible to the Editor, at the Royal College.

PROVISIONAL CONCERT FIXTURES

CHRISTMAS TERM, 1955

It is hoped to keep to the following scheme, although it may be necessary to alter or cancel any concert *even without notice*.

First Week

WEDNESDAY, SEPT. 21, at 5.30

Recital

Second Week

WEDNESDAY, SEPT. 28, at 5.30

Chamber Concert

Third Week

WEDNESDAY, OCT. 5, at 5.30

Chamber Concert

Fourth Week

WEDNESDAY, OCT. 12, at 5.30

Chamber Concert

Fifth Week

WEDNESDAY, OCT. 19, at 5.30

Chamber Concert

Sixth Week

TUESDAY, OCT. 25, at 5.30

Second Orchestra

WEDNESDAY, OCT. 26, at 5.30

Chamber Concert

Seventh Week

WEDNESDAY, NOV. 2, at 5.30

Chamber Concert

* THURSDAY, NOV. 3, at 3

The President's Concert

Eighth Week

WEDNESDAY, NOV. 9, at 5.30

Chamber Concert

Ninth Week

WEDNESDAY, NOV. 16, at 5.30

Chamber Concert

Tenth Week

WEDNESDAY, NOV. 23, at 5.30

Chamber Concert

FRIDAY, NOV. 25, at 5.30

Choral Concert

Eleventh Week

TUESDAY, NOV. 29, at 5.30

Second Orchestra

WEDNESDAY, NOV. 30, at 5.30

Chamber Concert

Twelfth Week

WEDNESDAY, DEC. 7, at 5.30

Chamber Concert

THURSDAY, DEC. 8, at 5.30

First Orchestra

Admission is free to all performances but tickets will be required for November 3.
* It is regretted that subscribers' current tickets cannot give admission to this concert. Every effort will be made to allocate one ticket for each subscriber if application is made before October 21.

H. V. ANSON, Registrar.

